

MUSICAL AMERICA



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CHORUS STRIKE IS AMICABLY SETTLED

MR. CONRIED'S SINGERS GET ADVANCE OF PAY TO \$20 A WEEK, AND "FAUST" IS GIVEN WITH THE CHORUS.

Their Union, However, Is Not Recognized—Announcement that Trouble Is Over, Made During Performance of "Faust."

The strike of the Metropolitan Opera House chorus was amicably adjusted on January 6 to the satisfaction of both sides to the controversy. According to an announcement made from the stage of the opera house during a performance of "Faust" by Manager Conried, he voluntarily agreed to the demands of the choristers for an increase in salary from \$15 to \$20 a week, for extra allowance for rehearsals on matinee days, and for sleeping car accommodations when on the road. On the other hand, the choristers agreed to come back as individuals and Mr. Conried is not required to recognize a union in any way.

The first intimation the public received that the strike was over was half an hour after the curtain had risen on "Faust." Mr. Conried stepped before the footlights amid deep silence.

"Ladies and gentlemen," he said—and it was not in an apologetic voice—"I have great pleasure—"

The audience gasped.

"—in announcing to you that the entire chorus is here!"

There was a brief, astonished silence; then the audience burst into applause. Mr. Conried proceeded:

"The chorus has yielded to all my demands, not as a union, but as individuals. It is agreed that the union shall not be recognized."

"The monetary question has been settled. The members of the chorus will receive an increase of salary. I expressed my willingness to do this from the very beginning. The settlement is satisfactory to me, to them and"—bowing again—"I hope to you."

Mr. Conried withdrew amid deafening applause which lasted so long that the triumphant director had to make another appearance to acknowledge it.

He had hardly withdrawn the second time when the orchestra began the "Kermesse" scene and the curtain arose upon the entire chorus in the revels of the students at the tavern.

The audience gave them a great reception, which lasted for a full minute, during which the members of the chorus, taking advantage of the hilarious parts they happened to be playing waved their hats and hands at the audience and cheered too.

There was a spirit displayed in the choruses of the second scene which made it apparent that either the chorus was glad to get back or that they appreciated the humor of the situation. The entire opera, after the slow first scene, went with a vigor that made up for many previous defects.

MME. RIDER-KELSEY BETTER.

Singer Improving and Expects To Be Out Again Soon.

PORTLAND, Me., Jan. 10.—Mme. Corinne Rider-Kelsey, the oratorio singer, who was taken ill here last week, is convalescent and hopes to be able to resume work within a few weeks.

Doctors John W. Bowers and Twitchell and Thompson, who attended her, have permitted her husband, George Kelsey, to return to New York, his presence being no longer necessary.



ANITA RIO.

As a Concert Singer, this well known Soprano has Appeared with the Leading Choral Organizations both in the East and in the West. She is to give her attention to Grand Opera, in which Success Assuredly Awaits her. (See page 10.)

(Photo. by Mishkin, New York.)

KUBELIK IN BUFFALO.

Violinist Charms and Delights at Recital in Convention Hall.

BUFFALO, Jan. 6.—Jan Kubelik's recital at Convention Hall to-night proved to be the most fashionable musical function of the season, the auditorium being literally packed with the city's elite, including well known music-lovers. The violinist was assisted by Agnes Gardner-Eyre, pianiste, and Ludwig Schwab, accompanist.

The programme consisted of Bruch's concerto in G minor, superbly played by Kubelik; Chopin's prelude, op. 28, No. 7, and Mazurka, op. 68, No. 1, and Schumann's "Traumeswirren," delightfully rendered by Miss Gardner-Eyre; Paganini's concerto in D major, played with remarkable technique by Kubelik; a Brahms scherzo and three compositions by Dvorak, Hubay and Wieniawski, by Kubelik.

In recognition of the proximity of the 150th anniversary of Mozart's birth, the programme for the next set of People's Symphony Concerts in New York, F. X. Arens, conductor, will be devoted chiefly to works of that master. Miss Susan S. Metcalfe will be the soloist. The concerts will take place at Cooper Union, January 25, and the Grand Central Palace, January 26.

PLAN WORCESTER FESTIVAL.

Musical Association of That City is Arranging Elaborate Programme.

WORCESTER, Mass., Jan. 11.—Local musical circles are interested in the plan for a festival next fall, decided upon at the last meeting of the Worcester Musical Association. It is the intention of the association to arrange an elaborate and significant affair.

Arthur J. Bassett has been appointed chairman of the programme committee, which will choose a list of works to be presented.

Other committees will be headed by Rufus B. Fowler, advertising; Charles I. Rise, chorus; Edward L. Summer, hall; Luther M. Lovell, tickets, and J. Vernon Butler, reception. Mr. Bassett was appointed piano accompanist, and the auditors will be Mr. Lovell and William H. Cook.

Otie Chew Makes a Hit in Toronto.

[By telegraph to MUSICAL AMERICA.]

TORONTO, Ont., Jan. 9. Otie Chew, pupil of Joachim, made most successful debut last night at Association Hall. Played with much deftness of execution and entire absence of affectation. Has refined taste and great command of instrument. Excellent technique. At finish had enthusiastic recall. As final encore played Saint-Saens' "Le Cygne." Accompanist George S. Lauweryns gave good support.

Application made for entry as second class matter at New York Post-office.

AMERICAN GIRL IS HONORED IN BERLIN

HARRIET BEHNNE, PROTEGE OF WILLIAM STEINWAY, CHOSEN AS PRIMA DONNA.

To be Leading Singer at the New Opera Comique—Is a Pupil of Arthur Classen and Was Sent Abroad to Study by Piano Magnate.

BERLIN, January 10.—The highest sort of a compliment has just been paid to an American girl by the severely critical lords of opera in Berlin, who have chosen Harriet Behnne, of New York, as prima donna for the new Berlin Opera Comique.

The Comique marks a new step in Berlin opera, being confined to works of the purely classical and earnest type. The new home of music, which occupies a commanding position on the banks of the Spree at the northern end of the Friedrichstrasse, will be devoted specially to presenting operatic novelties. The new works of Italian, French and German composers will be presented in it in Germany for the first time. The first night's attraction will be Massenet's "Le Jongleur de Notre Dame," to be followed by Leoncavallo's "La Boheme," for which the Italian maestro will come to Berlin.

Miss Behnne has been engaged as the new opera's leading contralto. She is the pupil of Arthur Classen, director of the New York Liederkrantz, and made her first public appearance in America at Carnegie Hall with Walter Damrosch. Later she toured the country with Sousa.

Through the patronage of William Steinway Miss Behnne came to Europe to perfect herself for opera and has studied principally at Berlin with Madame Ross and Reinhold Herman. For the past five years she has sung at various municipal operas in German cities, achieving success at important points like Magdeburg, Brunswick, Breslau and Halle. Miss Behnne has also been heard at Covent Garden, London, in the "Meistersinger," the "Walkure" and "Götterdaemmerung."

She is a blonde, tall and erect—combining a remarkably fine stage presence with real dramatic talent. At the conclusion of her new Berlin contract Miss Behnne will return to her native land to devote the balance of her career to singing before American audiences.

MME. SAMAROFF IN PORTLAND.

Principal Soloist at Third Ellis Concert in Maine City.

PORTLAND, Me., Jan. 4.—A large and delighted audience enjoyed the third concert of the Ellis Course last evening at the City Hall. Owing to the illness of Mme. Rider-Kelsey it was necessary for Mr. Ellis to engage Mme. Hissem-de Moss. The other two artists of the evening were Mme. Samaroff, pianist, and Myron W. Whitney, Jr., basso.

Mme. Samaroff, the young German-Russian, proved herself a pianiste of remarkable attainment. She possesses clear intellectual insight and warmth and fire of expression. To this have been added technique of the virtuoso order, a beautiful touch and a warmth of interpretation that has all the virtues of masculinity without forgetting to be womanly.

Mr. Whitney has one of those rich, appealing bass organs that holds by the very material sensuous charm of its singled tones.

Mrs. Hissem-de Moss exhibited her fine voice to good advantage and was deservedly encored.

LOEFFLER SCORES WITH TONE POEM

"THE DEATH OF TINTAGILES"
PLAYED BY COMPOSER WITH
DAMROSCH ORCHESTRA.

Exquisite Music Arouses Audience to Enthusiasm
and Pleases New York Critics—Other Offerings
Good.

At the concerts of the New York Symphony Orchestra on the afternoon of Sunday, January 7, in Carnegie Hall, and last Tuesday evening, the novelty was the effective tone poem by Charles Martin Loeffler, of the Boston Symphony Orchestra. "The Death of Tintagiles," written after Maeterlinck's drama marionette. The composer played the solo part on the old-fashioned viol d'amore. The plaintive, haunting voice of the instrument is a singularly beautiful and effective vehicle for the music. The audience called out the composer several times.

The other parts of the programme were Mendelssohn's Scotch symphony, and Ernst von Wildenbruch's poem, "The Witch's Song," set to music by Max Shillings and recited by David Bispham.

Press comments:

New York "Times":—"Full as it is of suggestion, of haunting imaginative power of the shuddering mood of Maeterlinck's drama, it is pre-eminently beautiful, profoundly expressive as music, and freighted with musical ideas expressed with the skill and unerring precision of touch of a great artist."

New York "Tribune":—"Moods, not incidents, though these are not wholly overlooked, are the subject of Mr. Loeffler's music, which, after a fourth hearing, we are still able, indeed more able and more willing than ever, to characterize as strikingly beautiful music, profoundly beautiful music—music full of high imagination, distinguished far beyond the general of modern works built up on radical conceits touching keys, scales and harmonies, in its logicalness of development, its proclamation of a mood of poetic sublimation, its instrumental refinement and the strange charm which lies in the intervallic peculiarity of its underlying scale."

New York "Herald":—"Walter Damrosch is finding means to make the present concerts of the New York Symphony Orchestra of more than ordinary interest. He is doing this not only by a constant betterment of the orchestra's work, but by making programmes of excellent and unhackneyed material."

CLAYTON JOHNS RECITAL.

Boston Composer's Work Heard to Advantage in New York City.

Clayton Johns, the Boston composer, gave a concert in Mendelssohn Hall, New York City, on January 9, consisting entirely of his own compositions—a daring thing indeed, but so good was the quality of his offerings and so well were they played and sung that Mr. Johns need feel no regret for his venture. The soloists were Edith Rodgers, Wilfried Klamroth and Heinrich Gebhard, pianist.

The entire recital was of a musicianly character and it is to be hoped that Mr. Johns will continue his career as a composer.

CALVE HAS PYORRHEA.

Diva Suffering from Looseness of Her Teeth.

KANSAS CITY, Mo., Jan. 9.—Troublesome teeth put Mme. Calve, the prima donna, on the sick list yesterday and today. Five hours of her time were spent in the dentist's chair yesterday, while part of to-day was occupied in a similar manner.

Mme. Calve is suffering from pyorrhea, or what is commonly termed the loosening of the teeth.

ANITA RIO
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BEATRICE EBERHARD GIVES CHARMING VIOLIN RECITAL

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SECOND CHAMBER CONCERT



MISS BEATRICE EBERHARD.

This Young American Violinist is an Artiste of High Ideals, and her Programmes are Marked by the Finest Musical Taste.

(Photo. by Marceau.)

CARNEGIE CHAMBER MUSIC HALL, Jan. 9.—Second Sonata Recital for violin and piano by Beatrice Eberhard. The programme:—

Hans Huber, Sonata E-major for violin and piano, op. 112.

Vincent d'Indy (new, first time), Sonata C-major for violin and piano, op. 59.

Edward Grieg, Sonata C-minor for violin and piano, op. 45.

It was an exacting programme that Beatrice Eberhard, the young violinist, presented to an audience of goodly size in the concert hall, Jan. 9. From beginning to end it called for a display of skill which would have done credit to a performer of far greater renown. From the most difficult and intricate passages of Huber's E-major Sonata, to the lyrical theme of the last number in that masterful work, Miss Eberhard gave evidence of a versatility in her control of the violin that promises for her a truly brilliant future.

It is unusual for one so young to have the power of reflecting the deeper human emotions in her interpretations. Miss Eberhard seemed to understand her violin well enough to keep it constantly within the agency of her best expression. The D'Indy number, presented for the first time, gave her ample opportunity to display her originality of conception. This work is replete with curious movements, thoroughly characteristic of the composer, and Miss Eberhard

presented them with a charm and freshness that added much to the enjoyment of her performance.

That she lacked nothing in the power of expression was again evidenced in the Grieg number, where the more profound movements demand a decided maturity of comprehension. Here she displayed a technic and a brilliance of tone that surprised her auditors. To master the intricate phrasing and to be continually at ease in responding to the spirit imbued in the various numbers of this considerable programme require more than ordinary ability, and it may be said advisedly that not once during her performance, did Miss Eberhard sink below the level of virtuosity.

The accompaniment by Carl Voelkner was all that could be desired. Especially in the D'Indy number, where the piano is heard to such good advantage, he proved himself entirely in sympathy with Miss Eberhard's interpretation.

The young violinist is essentially a representative of the American school. At the age of seven she began to show an aptitude for the instrument and her subsequent development in the Grand Conservatory of Music, of which her father, Dr. Ernst Eberhard, is president, gave her the technical equipment, which, together with her natural talent, has brought her truly gratifying results. With these attainments, the charming young woman should have before her an enviable career.

Reisenauer's Second Recital.

Albert Reisenauer's second piano recital in Mendelssohn Hall, New York, January 8, proved to be an enjoyable occasion, both on account of the programme and the interpretation given it by this admirable player.

Marie Nichols in Michigan.

BAY CITY, Mich., Jan. 11.—Marie Nichols, the Boston violinist, appeared with the Bay City Symphony Orchestra last night in the second concert of the second season. She was well received in a programme of much excellence.

CONRIED'S COMPANY TO TOUR THE WEST

SAN FRANCISCO TO HAVE A TWO
WEEKS' SEASON OF BEST
GRAND OPERAS.

Sixteen Performances Will Be Given and Entire
Retinue Will Consist of 250 Persons—Success
of Project Assured by City's Interest in Musical Affairs.

SAN FRANCISCO, Jan. 11.—According to an announcement just made by Charles W. Strine, on behalf of Heinrich Conried, president and managing director of the Conried Metropolitan Opera Company of New York, arrangements have been completed which will give San Francisco the most ambitious season of grand opera in its musical history. The season will begin Easter Sunday, April 16, and will continue for two weeks, during which sixteen performances will be given.

This will be the second year of grand opera in this city under the direction of Mr. Conried. It was only after considerable difficulty that Mr. Strine induced the New Yorkers to repeat their trip to the West. Naturally, it is a big proposition to bring an organization of 250 people, including principals, orchestra, chorus, ballet and mechanical forces, 3,200 miles, for a stay of two weeks. It was only on the assurance that San Francisco could be relied upon to give hearty support to an undertaking of this sort that Mr. Conried would agree to the arrangements this year.

Referring to the plans for the coming season, Mr. Strine said:

"The particulars of the engagement will soon be forthcoming. Herr Conried will send to the Pacific Coast the greatest assemblage of artists he has ever called together. The company will contain many of the famous singers of last year's season, including Caruso. The repertoire will embrace the 'Ring' and the 'Queen of Sheba,' in which the new American singer, Mme. Rappold, has made such a hit. The Grand Opera House management, of this city, has co-operated with us to the extent of renting us their splendid theatre, and, as in former seasons, will contribute all they possibly can to the success of the coming one."

OLIVE MEAD QUARTET.

Second Concert at Mendelssohn Hall Furnishes a Pleasing Evening's Music.

The Olive Mead Quartet gave its second concert January 9 in Mendelssohn Hall and again distinguished itself for the high degree of its musicianship. The programme consisted of Mozart's G major and E flat quartets with Arthur Foote's piano quintet between them. The pianist was Augusta Cottlow, and she acquitted herself most creditably.

The first movement of Mr. Foote's composition is Schumannesque in character and gives the strings plenty of opportunity. The scherzo is charmingly written and was as charmingly played. The playing of the quartet in Mozart's quartet was admirable in expression, in tonal beauty, and in repose and purity of style.

Josef Lhevinne Heard From.

Josef Lhevinne, the young Russian pianist, who, as told in MUSICAL AMERICA last week, has been missing for more than a week, has been located and is expected to arrive in this country, where he will go on a concert tour, this week.

Manager John Warren, who had cabled in vain to locate the pianist after he left Moscow, December 20, has received a cable from Lhevinne stating that he had left the Continent for this country on a French liner.

Mrs. James Randall Dunn gave a recital January 5 at Massillon, O., with the assistance of Miss Caroline Harter, violinist, John R. Dunn, basso, and Mrs. Adella Prentiss-Hughes, accompanist. The programme was one of marked variety and charm.

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SOPHIE TRAUBMANN (Metropolitan Opera Co.)
HARRIET BEHNÉ (Berlin Opera Co.)
KATHRIN HILKE (The Cathedral, N. Y.)

ELSA RUEGGER BEGINS HER AMERICAN TOUR

CELLISTE PLAYS HERBERT'S CONCERTO AT PHILADELPHIA ORCHESTRA CONCERT.

Wins Much Praise for Brilliant Technique—Orchestra Distinguishes Itself in Franck's D-minor Symphony.

PHILADELPHIA, Jan. 6.—The Philadelphia Orchestra, under leadership of Fritz Scheel, gave a programme of modern music yesterday afternoon, Elsa Ruegger being the soloist, and making her first appearance in this country during the present visit. She played a concerto by Victor Herbert with fine effect and technical brilliancy. The concerto itself is a dignified effort, the first movement being graceful, melodious and effective. The second is notable chiefly for the opportunities for technical display it affords to the soloist.

Miss Ruegger captivated her audience by her undoubted ability, and by her grasp of an instrument which is supposed to be more adapted for the male player than the feminine, and for the depth of feeling and soul she displayed.

The orchestra distinguished itself in delineating the delicate tenderness and poetic gayety of Schumann's "Liebesfruehling," and also the tempered melancholy of the symphony in D minor by Cesar Franck. Its third offering was Schillings' Symphonic Prologue to Sophocles' "Oedipus Rex."

Press comments:
Philadelphia "Record": "Elsa Ruegger, the cellist, was the soloist. Her tone is singularly sweet and true."

Philadelphia "Ledger": "Elsa Ruegger, with her cello, is not a newcomer in Philadelphia. In yesterday's concert her tone at first lacked mellowness, although her playing possessed both decision and a satisfactory authority. As the concerto by Victor Herbert progressed, she played with fine effect and technical brilliance."

SAMAROFF HEARD IN ST. LOUIS CONCERT

INTERESTING PROGRAMME GIVEN
AT THIRD CHORAL-SYMPHONY
RECITAL.

ODEON THEATRE, St. Louis, Jan. 9.—Choral Symphony Concert. The programme:

Symphony No. 6 in B minor; Pathétique
Tchaikowsky
Intermission.

Part II.
Concerto in E flat.....Liszt
Mme. Samaroff and orchestra.

Scenes de Ballet.....Glazounow
(a) Pas d'Action.
(b) Marionettes.

Orchestra.
Piano Solos:
(a) Nocturne in C minor.....Chopin
(b) Humoresque.....Tchaikowsky
(c) Hungarian Rhapsody No. 15
(Rakoczy).....Liszt

Mme. Samaroff.
Slavic dance No. 4 in F.....Dvorak
Orchestra.

Mme. Olga Samaroff's first appearance in this city as a soloist was the occasion for unusual interest in the third of the Choral Symphony Concerts for the season. The distinguished pianiste may be said to be a St. Louis girl, who has acquired her artistic strength since leaving this country for her studies abroad. Her reputation as one of the foremost pianistes of the day was substantiated in full by the admirable performance she gave at the concert to-night.

FELIX WEINGARTNER HERE

EUROPE'S GREAT CONDUCTOR COMES TO DIRECT
MR. DAMROSCH'S SYMPHONY ORCHESTRA



FELIX WEINGARTNER.

The Great German Conductor arrived last Monday. He is to direct several concerts of Mr. Damrosch's Symphony Orchestra in New York and other cities.

(Photo by Hall's Studio, New York.)

Felix Weingartner, one of the foremost conductors of Europe, arrived in New York on the Carmania January 8, and immediately began rehearsals for the New York Symphony Orchestra's Sunday concert, and a tour of a month. This is Mr. Weingartner's third visit to America, his first having been made two years ago when he came by the invitation of the New York Philharmonic Society, and again last year when he conducted the concerts of the Philharmonic Orchestra.

Nineteen years ago, when Walter Damrosch, just succeeding his father, went abroad for the purpose of engaging singers for German opera at the Metropolitan Opera House, he was in Berlin, when a young man came to him as an applicant for a position as chorus master. Though the youthful Weingartner brought with him letters of recommendation from Hans von Bülow and others, Damrosch was not ready to engage him.

Mr. Weingartner has since developed

into one of the greatest conductors that Germany has seen, and he receives prima donna prices for his services. Of the \$30,000 raised by the subscribers to the New York Symphony fund, \$12,000 has been set aside for him—a record-breaking compensation for a conductor. Mr. Weingartner and the orchestra will be heard in some of the large cities in the country.

Mr. Weingartner was born in Zara, Dalmatia, in 1863. While attending the Gymnasium at Graz, he studied music with W. A. Remy, his first op. being published in 1880. He then studied in the Leipzig Conservatory, where he won the Mozart prize, and stayed for a time with Liszt at Weimar. In 1884 his opera "Sakuntala" was produced and until 1889 he was conductor, successively of the theatres at Königsberg, Danzig and Hamburg; then for two years at Mannheim and in 1891 was engaged as second concertmeister at the Berlin Court Opera. He later became conductor of the symphony concerts of the royal orchestra and in 1898 lived in Munich as conductor of the Kaim concerts. He has composed a number of operas, symphonies, and symphonic poems.

WILLY HESS SCORES A GREAT TRIUMPH

CONCERT MASTER OF BOSTON SYMPHONY EVOKES UNSTINTED PRAISE.

Plays Beethoven Concerto With Flawless Intonation and Fire—Goldmark's "Hiawatha" Overture Produced.

BOSTON, Jan. 8.—The concert of the Boston Symphony Orchestra on Saturday evening, with Willy Hess as the soloist, showed the latter in a new light, for, according to the local critics, he has never played so brilliantly as on this occasion. He rendered a Beethoven concerto with flawless intonation and splendid purity. That the audience was pleased with his performance was proven by the fact that he was recalled five times.

Rubin Goldmark was represented on the programme by his "Hiawatha" overture. So far as any Indian theme is concerned, the overture might have been given any other name and been as interesting, for it contains great beauty in its chief theme and is well formed and written in musicianly style.

The other number of the programme was "Till Eulenspiegel's Merry Pranks."

Boston "Transcript": "Mr. Hess has taught us to expect warmth and vigor in his playing. Yesterday they rose to controlled fire that burned the whiter because it was so tempered. When Clement played the concerto 'for the first time on any stage' in Vienna nearly a hundred years ago, it could hardly have come to him more as a new and living thing than it seemed to come yesterday to Mr. Hess. At moments he touched the virtuoso's uttermost feat, the re-creation of familiar music, and he touched it chiefly by the life that was in his tone."

"Valkyrie" in New Orleans.

NEW ORLEANS, Jan. 8.—The Savage Opera Company produced "The Valkyrie" here in English and scored a tremendous success. This is the first time grand opera has been heard here in English in years, save a brief performance of "Parsifal" last year.

New Orleans "Times-Democrat": "The splendid opera was splendidly sung at the Tulane Theatre last night, and the singers from first to last threw a brand of true feeling into their work till the performance glowed with a noble splendor."

Mendelssohn Trio Concert.

The second concert of the Mendelssohn Trio Club was given January 9 in the Hotel Majestic, New York, with Cora Remington, soprano, assisting. The principal numbers were Schubert's trio, op. 100, and Bargiel's trio, op. 6. A large audience was liberal in its applause for the creditable performance.

Campanari's Return to the Metropolitan.

Giuseppe Campanari's reappearance at the Metropolitan Opera House after an absence of more than a year, was a pleasant feature of the performance of "La Boheme" on Wednesday evening. Mme. Sembrich and Messrs. Caruso and Campanari were all in splendid voice, and society turned out in full force to hear the great cast.

Karl Griener, cellist, and Ethel Crane, soprano, gave an enjoyable concert in Mendelssohn Hall, New York, Wednesday evening, Louis Victor Saar assisting in his own new sonata for cello and piano, a highly interesting work.

There is a possible chance of hearing the great and eminent violin virtuoso, August Wilhelmj, next season.

JOHN WARREN presents

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Orchestra

Of New York

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OFFERS \$150,000 FOR YOUNG MISCHA ELMAN

FRANK GARDNER WANTS TO BUY
SERVICES OF VIOLIN PRODIGY.

British Millionaire Offers Fortune to Lad's Father to Control Him Until He Attains His Majority.

LONDON, Jan. 10.—Frank Gardner, dashing viveur, successful financial operator and erstwhile star on the French and English turf, is once more coming before the public, and is said to have snatched another fortune from the rich mines of Australia.

Always original in his enterprises, his first bold venture with his new riches has been to offer \$150,000 for the control of Mischa Elman's services during the next seven years, i.e., until the wonderful young Russian violinist attains his majority.

Mischa Elman, whom Mr. Gardner wishes to control, continues to create a tremendous sensation in musical circles, and played on Saturday night at the Gewandhaus concert, at Leipzig, with enormous success.

MISS SHAY'S RECITAL.

Young Pianiste Scores a Gratifying
Success at Mendelssohn Hall.

At the recital given on January 4 in Mendelssohn Hall, New York City, by Jessie Shay, this remarkably talented pianiste gathered new laurels in her line of musical endeavor. She played brilliantly, daintily, with splendid technique, with virtuosity that left nothing to be desired and with undoubted inspiration.



MISS JESSIE SHAY, PIANISTE.

Her Brilliant Technique and Attractive Style won her Great Praise at her New York Recital.

The most interesting feature, though perhaps not the most brilliant, from a musical viewpoint, was a new sonata in a single movement by Campbell Tipton, a young American living in Paris. He has given it the name of "Heroic Sonata," and while it is not great in conception, it serves as a splendid vehicle for exhibiting Miss Shay's technique. Her most serious selections were Mendelssohn's E-minor prelude and fugue and Chopin's F-sharp minor Impromptu, in both of which she distinguished herself. In Moszkowsky's study in G-flat, which scintillates with technical difficulties, Miss Shay excelled even herself in virtuosity.

In speaking of her recital, the New York "Times" said: "Miss Shay is well equipped in a technical way. She has what the old English writers of music used to call a 'volant finger,' and she has brilliancy and an attractive style in music of the sort she chiefly cultivates."

The New York "Sun" says that "she has very nimble fingers and a pretty touch."

The New York "Globe" says: "Miss Shay has a pleasing tone, a facile technique and a graceful and engaging style. She avoids the deeper emotional moods, but the music she chooses she plays charmingly."

Sir Edward Elgar has finished his violin concerto for Kreisler. Elgar is the advocate of municipal ownership of halls where good music could be heard for sixpence.

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SAFONOFF CONDUCTS NEW YORK PHILHARMONIC

RUSSIAN LEADER REPEATS HIS PERSONAL SUCCESS
OF LAST SEASON

Tschaikowsky's "Manfred" Symphony Exceedingly Well Played.—New Concerto by Joseph Jongen Reveals Gerardy as a Master Cellist.

CARNEGIE HALL, NEW YORK CITY, Jan. 5.—Fourth afternoon concert of the New York Philharmonic Orchestra, Wassily Safonoff, conducting; Jean Gerardy, 'cellist, soloist. The programme:—

"Midsummer Night's Dream", Mendelssohn
"Manfred", Symphony.....Tschaikowsky
Concerto.....Joseph Jongen
Jean Gerardy, 'cellist.
"Egmont", overture.....Beethoven

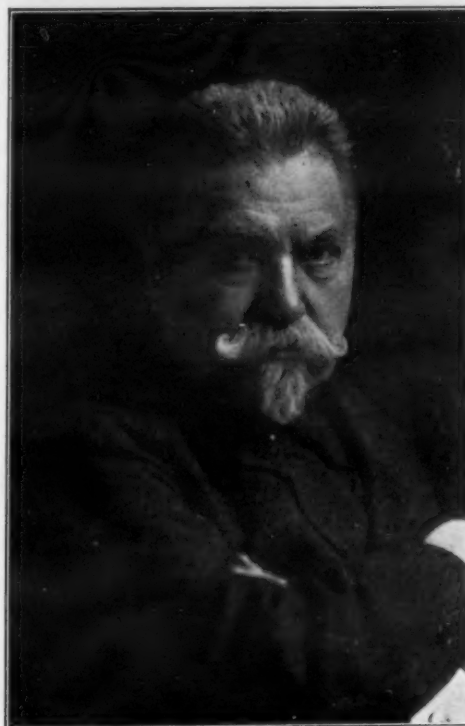
The fourth of this season's concerts of the Philharmonic Society took place today in Carnegie Hall, under the musical direction of Wassily Safonoff. The soloist of the afternoon was Jean Gerardy. Mr. Safonoff, although he used no baton, accomplished wonders with the Philharmonic Orchestra. He imparted his strong personality to his men, and they played exceedingly well.

The programme was rather long, and the fact that Tschaikowsky's "Manfred" was played first, made the rest of the programme appear in a less positive light. The novelty of the concert was a 'cello concerto by Joseph Jongen, a young Belgian, played by Mr. Gerardy, to whom it was dedicated. The work is essentially modern and is in three movements, sharply contrasted, although they use some melodic themes in common. There are moments of exquisite beauty in the first and last movements. The second movement, being a trifle overwrought, is not so good.

Press comments:

New York "Tribune": "Gerardy played it with consummate mastery and as if he had set his heart upon compelling admiration for it. It deserves admiration in large measure, though it does not signalize either a very lofty or long sustained flight of creative imagination. It is noble in intention, however."

New York "Sun": "The attention centered upon Mr. Safonoff's interpretation of the 'Manfred' music. The Tschaikowsky composition was well worth reproduction,



WASSILY SAFONOFF.

This Russian Conductor, who is to make a concert tour with Josef Lhevinne, the pianist, made a splendid impression as a Conductor at the New York Philharmonic Concerts.

(Photo. by Gessford.)

for through its own merit and the full blooded reading of Safonoff it made a big impression. The tremendousness of the despair in the tone pictures is quite equal to the indications of Byron's poem."

New York "Herald": "Again Mr. Safonoff used no baton. And again he performed feats of real generalship with the Philharmonic's instrumental platoons by means of his ten expressive fingers. There were some superb results."

NEW JERSEY CLUB IN "THE ROSE MAIDEN"

PASSAIC CHORAL UNION DRAWS
A LARGE AUDIENCE.

Orchestra of Fifteen Pieces Assists in Performance Which is Considered the Best Ever Heard in that City—Prominent Soloists Heard.

PASSAIC, N. J., Jan. 5.—A large and enthusiastic audience of local music lovers heard the Passaic Choral Union render "The Rose Maiden" last night in the Presbyterian Hall. Taking into account both the singing and the orchestral accompaniment, it is the general opinion of critical auditors that the performance surpassed anything of the sort given in this city.

The chorus was under the direction of Benjamin Monteith, and the orchestra of fifteen pieces was conducted by Herwegh von Ende, the violinist. Among the players in the orchestra was nine-year-old Samuel Kotler, who, it is said, has been engaged for a concert tour.

The choral work of the evening was highly satisfying, and the "Bridal Chorus" aroused continued applause and brought forth an encore.

Jennie Hall-Buckhout was the soprano soloist. Perhaps the best of her work was "Bloom on, My Roses." Adah Campbell Hussey proved a pleasing contralto, and Cecil James was generally considered the best tenor that had been heard in this city. J. Humbird Duffey scored a decided success in his barytone rendering of "Where Gloomy Pine Trees Rustle."

Glee Singers in Honolulu.

HONOLULU, T. H., Dec. 18.—Branscombe's Westminster Glee singers were heard to good advantage here Saturday, when the youthful performers rendered a varied programme in good form. Two performances were given, and at the matinee the audience was composed largely of schoolchildren, who enjoyed immensely the nursery settings arranged by Sterndale Bennett. The glee singers, both men and boys, sang a dozen glees and part songs, with Master Gordon Travers as the soloist. The company left today for their American tour.

WHY MELBA DID NOT COME HERE TO SING

DIVA TELLS LONDON INTERVIEWER
THAT FATIGUE OF TRAVEL-
ING IS TOO GREAT.

Her Physicians Forbade Extensive Trips and She Had Therefore to Forego Seeing Her Father in California.

In an interview which Mme. Nellie Melba gave to a correspondent of the New York "World" in London recently, she said that she gave up coming to America this season because her health would not permit a long sea trip and on account of the fatigue of travelling on railroads. She said that it had been her intention to take a place at Monterey, Cal., and to have her father visit her there from Australia, but that her doctor had forbidden her to take the trip.

She much regretted her inability to come to this country, but thought it a duty to herself to take the best care of her health.

Asked about the management of the Metropolitan Opera House, she stated that she cheerfully acknowledged its all around excellence, and admitted that nothing was left undone to bring there and make happy the finest singers in the world.

Melba sings in Spain this month, and will then go to Malta to spend her vacation there.

Meriden Symphony Orchestra Disbanded.

MERIDEN, Conn., Jan. 6.—At a meeting of the Meriden Symphony Orchestra Sunday afternoon it was voted to discontinue rehearsals and divide the money in the treasury pro rata among the players. It was decided that if in the future a majority of the members desire to revive the organization they will be allowed to assume the old name and obtain control of the music, etc., of the orchestra.

CLARINET SOLOIST TAKES OFFENSE

SELMAR, OF THE CINCINNATI SYMPHONY ORCHESTRA, LEAVES
ABRUPTLY.

Objects to Criticism from Conductor Frank Van der Stucken, and Stops Abruptly in the Middle of a Number.

CINCINNATI, Jan. 6.—There is discord in the Cincinnati Symphony Orchestra, and the first clarinet player, A. Selmar, has left the organization.

This was the climax of an episode which had its beginning while the orchestra was on the road last week, and which wound up at a rehearsal day before yesterday, when Mr. Van der Stucken, the director, was preparing for a serenade for wind instruments to be played at the concert this afternoon.

Mr. Selmar and Mr. Van der Stucken had an altercation last season, which resulted in an open rupture between them, but which was later patched up, the clarinet player returning to his place. This time, however, it is said, he has left for good and all, and that there is no hope of any reconciliation.

It seems that Mr. Selmar declared that if the conductor found fault with his work again he would cease playing, even if in the middle of the programme. At the concert in Detroit the clarinetist disliked an expression of disapproval which suddenly came over Mr. Van der Stucken's face in the middle of a number, and true to his threat, stopped playing, thereby marring the beauty of the composition.

Things were finally straightened out and the orchestra returned home. On Wednesday there was a rehearsal and again the old spirit broke loose. There was an exchange of compliments, which, so those say who were there, almost developed into a regular Marquis of Queensberry bout, and finally Selmar placed his instrument under his arm and slammed the door. No effort was made to ask him to return, and A. Elliott, one of his pupils, has been engaged to take his place.

Selmar is regarded as one of the finest clarinet players in the country, and came here three years ago to become the soloist on that instrument with the Cincinnati Orchestra.

WESLEY WEYMAN IN BOSTON.

New York Pianist Plays in Steinert
Hall to Interested Audience.

BOSTON, Jan. 5.—Wesley Weyman, instructor in the Institute of Musical Art in New York, gave a piano recital in Steinert Hall last evening, his programme consisting of Bach's caprice on "the Departure of His Dearly-Loved Brother;" Grieg's Ballade, op. 24; Brahms' Intermezzi, op. 117, Nos. 1, 2, op. 76, No. 3, Rhapsody, op. 79, No. 1; Chopin's Etudes, op. 10, Nos. 3, 7, 11; Scherzo, op. 39; Schumann's "Abendlied," op. 85, No. 12; Nachtstueck, op. 20, No. 4, "Du bist wie eine Blume" (arranged by Clara Schumann), and Liszt's "Rigoletto" paraphrase.

Mr. Weyman played skillfully and with intelligence, and it was evident that he pleased his audience, for they applauded him liberally. He was at his best in Chopin and Schumann pieces and in the "Rigoletto" paraphrase.

Press comments:

Boston "Journal": "Mr. Weyman has facility, dignity and sincerity. He is serious in all that he does. Mr. Weyman has so many good qualities that it seems a pity he cannot unbend a little."

Louis C. Elson in the Boston "Advertiser": "Weyman was modest in the character of most of his selections, and made a generally good impression. He seems a sterling musician who does not allow his ambition to overvault itself. In the more refined and tender numbers he is generally commendable, and he has praiseworthy surety in almost all of his work."

Young People's Symphony Concert.

The third Symphony Concert for Young People in Carnegie Hall, New York, on the afternoon of January 6, proved most enjoyable. Raff's "Leonore" symphony was revived. Sigismond Stojowsky, the soloist of the occasion, was heard in Saint-Saens's C minor piano concerto, and showed his technical proficiency.

MME. CARLOTTA REYNAL

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SAYS NEW YORK IS WORSE THAN PARIS

MRS. ZILPHA BARNES-WOOD SPEAKS OF DEPRIVATIONS CONFRONTING MUSIC STUDENTS.

Declares there are More Starving Artists Here than in the Latin Quarter of the French Capital.

In the issue of the New York "Herald" of January 7, Mrs. Zilpha Barnes-Wood, well known to readers of MUSICAL AMERICA, makes the following declaration:

"There are more starving artists, musical and otherwise, right here in New York, than anywhere else in the world, not even excepting Paris itself, despite all its Latin Quarter traditions of pitiful penury.

"The suffering here is greater for many very good reasons. In the first place, arithmetically. Nowhere else in the world are there so many young girls interested in art as a serious career. It is true that tradition would accord this distinction to Paris, but, nevertheless, in numbers we far exceed the population of the ateliers and studios of the Latin Quarter.

"I have in mind a number of instances that came within my immediate observation during the last year, instances where young and talented girls went simply cold and hungry while bravely struggling to make headway toward an entrance upon the operatic stage, which is the ultimate ideal of most of them. What New York needs is a system of well managed studio buildings where girls of very small means can live with a reasonable amount of privacy and comfort.

"Nor are hunger and privation and death the only or greatest dangers to which the young girl musician is subjected during the studio life in New York. The danger to character, to manners, and even to morals is even greater when she is restricted as to the neighborhood she must live in, and particularly as regards the formation of undesirable companionships.

"The musical student who comes from the smaller city or the country town to pursue her studies in New York is essentially a more or less unsophisticated young girl. She is so fine and so good and withal so confiding that she is bound to run against all manner of unpleasant experiences, and this tendency is a thousand times augmented when she is obliged to live below a certain figure. A system of modern studio buildings, designed to shelter the girl of limited means, would prove not only a godsend to the girls so far as their social and moral welfare are concerned, but would also make their artistic careers the more sure and complete."

Pupils' Piano Recital in Erie, Pa.

ERIE, Pa., Jan. 10.—The pupils of Miss Eva McCoy gave a piano recital in the Y. M. C. A. Hall last week. A feature of the programme was the performance of Helen Boyd, of Union City, who displayed much ability in Schumann's "Mazurka" and Chopin's "Valse Brillante." Other pupils who took part were Esther Cohen, Cora Vogle, Louis Tarbel, Bernice Sawtelle, Marcella Depinet, Ruth Baker, the Misses Lowe and Karch, and Joseph Deamer, Raymond Hampel, and Roy Waha.

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THIS ORGANIZATION OF YOUNG PLAYERS GIVES A MOST CREDITABLE PERFORMANCE.

Harry Weisbach, the Young Violinist, Is Received with Enthusiasm on His Debut as a Soloist.



ARNOLD D. VOLPE.

He is the Leader in the Movement to enable promising young Americans to make their debuts with a good symphony orchestra.

(Photo. by Aime Dupont.)

MUSICAL AMERICA has already alluded to the splendid work being done by Arnold D. Volpe, who some time ago organized an orchestra for young men, out of which has grown the Volpe Symphony Society, the purpose of which is to furnish the public.



HARRY WEISBACH.

This Young Violinist was introduced by Mr. Volpe to the public as a deserving young artist, and proved that Mr. Volpe had made no mistake.

(Photo. by Hurwitz.)

at a moderate charge, with the best symphonic music from the highest artistic standpoint, and at the same time, obtain for young, deserving and talented artists, the proper field in which to apply themselves, as well as introduce to the public American soloists of exceptional talent.

In this work, some public-spirited New York ladies and gentlemen are interested, including Mrs. Ferdinand Hermann, Mrs. Daniel Le Roy Dresser, Mrs. Frank S. Osborn, Dr. Lewis A. O'Brien, Alfred Lincoln Seligman, Wm. C. C. Mehlbach, Philip W. Harding and Mrs. Frederick D. Nye.

On Thursday evening last, the Volpe Symphony Society, with the assistance of a few veterans from the New York Symphony Orchestra, gave a concert at Carnegie Hall, which was crowded to the doors with a large and enthusiastic audience. The programme included the Mozart (Jupiter) Symphony, the Bruch Concerto No. 2 in D. Min., the Menuetto and

Allegro Molto from Beethoven's String Quartette, Op. 59, No. 3, and the Fantasia "Francesca da Rimini" by Tschaikowsky.

Judged even from a critical standpoint, the work of these young players was most meritorious. There were, of course, places where they were a little ragged, and at times exception might have been taken to some of the readings of the conductor, but, on the whole, Mr. Volpe and his orchestra are entitled to the warmest commendation. He has shown not only that he is a conscientious but also that he is a most competent conductor. As far as the purpose, to give young musicians an opportunity to develop their talent, is concerned, it cannot be too highly commended, especially as the results already attained more than warrant all the support that has been given the enterprise.

On this occasion, young Harry Weisbach, who is, like most of the other young players, barely more than a boy, appeared as a violin soloist, and played the last two movements of Bruch's second Concerto. At the end of the performance, he was called out again and again, though it is to be hoped that the large measure of applause he received will not turn his head and make him think he is already a finished artist—which he is not. At the same time, he showed so much talent and gave such splendid promise, that a brilliant future seems assured.

He has self-reliance, is evidently a conscientious little musician, but his main possession is "temperament," without which so many of our violinists and pianists are nothing but skilled executants, who never give the spirit of the composition they interpret.

MUSICAL AMERICA considers the Volpe

RUEBNER TO DIRECT CHORAL SOCIETY

COLUMBIA PROFESSOR CHOSEN TO LEAD SINGERS IN WASHINGTON, D. C.

His Selection Gives Strength to the Organization and Assures Success of Its Present Season — Dr. Ruebner Directs Other Bodies Also.

WASHINGTON, D. C., Jan. 6.—The election of Dr. Cornelius Ruebner as director of the Washington Choral Society means an assuredly successful season for the organization, which will render "St. Paul" at a concert this year.

Dr. Ruebner is head of the music department at Columbia University, New York, and also dean of the Washington College of Music, of this city. He was born in Copenhagen and studied music with Gade, Reinecke and Fred David. At the age of twenty-five he directed the orchestra at Baden-Baden for the German Emperor, and after that time he was permanently employed by the Grand Duke of Baden, whose court pianist he was. In Baden-Baden he was also conductor of the great choral society and director of the Conservatory of Music. He occupied the position of conductor for the Philharmonic Society (succeeding Felix Mottl) in Karlsruhe.

In 1904, Dr. Ruebner was invited to take charge of the department of music at Columbia University, New York, as the successor of Edward A. MacDowell. Here he has organized a chorus and an orchestra, and directs both organizations. Since his arrival in America he has played with the Boston Symphony and the Washington Symphony orchestras, and has given several recitals.

In 1905 he accepted the position as Dean of the Washington College of Music, in this city, and teaches there one day in every week. Rehearsals for the society will commence as soon as Dr. Ruebner announces when he can be here for the first rehearsal. Applications for membership in the chorus can be made to Sydney Lloyd Wrightson, chairman of the Concert Committee at the Washington College of Music, or to Otto Luebker, chairman of the Chorus Committee.

Dr. Edwin A. Hill was elected librarian of the society, and W. W. Delano clerk of the board, at the meeting held January 3.

FUND FOR MUSIC CURE STUDIES.

New York Club Talks of Raising Money for Training School.

A training school for the study and practice of "musical therapeutics" was discussed at the meeting of the National Society of Musical Therapeutics, held on the evening of January 4 at the home of Mr. and Mrs. Lacey Baker, in New York city.

At the meeting, Ephraim Cutter, M.D., read a paper on "The Relation of Music to Medicine," and several members made pleas for raising funds for the new institute. During the evening strains of the sweetest music filled the rooms from an invisible source. Choir boys of Calvary Episcopal Church, under the direction of Mr. Baker, were concealed in an adjoining apartment and sang in a manner which served to verify the theories of the musical therapeuticians to a great degree.

Fire Panic Quelled by Piano Playing.

WASHINGTON, D. C., Jan. 7.—The National Hotel, one of the oldest in the city, was threatened with destruction by fire early this morning.

While the excitement was at its height one of the guests went into the parlor and played a lively air on the piano which quieted the panic.

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Plays a Saint-Saens Concerto with Marvellous Digital Skill and Great Intelligence,
Sweeping Audience Off Its Feet and Creating a Furore.

Those hands!—dozens of them—those fingers!—scores, hundreds, seemingly—galloping up and down the keyboard of the concert grand—dashing from clef to treble, from sharp to flat, from end to end—rushing, bounding, swirling—tirelessly, wondrously, with stupendous digital dexterity—then a crash—discordant, with the intonation of a miniature peal of thunder—a slim figure rises from the chair at the piano, bows once, thrice, five times to the audience—bows to the orchestra, to its leader!

Arthur Rubinstein, the Polish pianist, has made his American debut.

It happened at Carnegie Hall on January 8, the Philadelphia Orchestra, with Fritz Scheel conducting, furnishing the instrumental music. The concert stamped Rubinstein as one of the world's greatest pianists—not in the overworked, abused sense of the word "great," but in its real meaning—great because of his stupendous technique, because of his indisputable talent, because of what he has accomplished in spite of the limitations of youth. This is the opinion of one, endorsed by the great audience which acclaimed Rubinstein and forced him to play three encores—it is to some extent the opinion of the erudite New York critics—one of whom slept throughout the greater portion of the boy's recital and another of whom confessed to a lady beside him, and in hearing of the writer, that he it was who really wrote the critiques of the man who slept.

Rubinstein is very young, very boyish—very immature, so far as the great sorrows which make the great artists are concerned. Let the next five years or less bring him some genuine heartache, such as befalls the majority of us—let some American girl twist his heartstrings around her dainty little finger and then break the alleged seat of affection, and—Arthur Rubinstein will be the greatest of all pianists. He has the genius, the physical ability, the tremendous nerve force necessary—let him gain a quota of blighted affections and all will be well with him.

Personally, he is a charming youth—slender, graceful—the gentleman. He has a well-poised head, crowned with dark brown hair, not too much, yet enough to set off his face to advantage. His hands are long, shapely and evidently tremendously powerful. He plays without undue exertion—performs the most marvelous digital contortions with the utmost ease—has none of the mannerisms usually associated with the great in all lines of endeavor—he is, as yet, an unspoiled boy.

This was proved by the delighted manner in which he received the applause of the audience and in the avidity with which he responded with three encores. There was nothing stagey about it—just happiness that the American public liked his playing well enough to demand more of it. It was also proven by the incidental happening that when he first sat down to play he found the chair too low, and was forced to place the scores of Brahms' Second Symphony and Schumann's "Liebesfrühling" on the chair that his seat might be high enough.

He played Saint-Saens' concerto in G minor and rendered it with dash and verve, with wonderful intonation and most intelligent shading. The tone which this slim youth manages to produce is really astonishing and shows that he possesses considerable muscular force to produce the technique which amazed his audience. For an encore he played Liszt's "The Mephisto Waltz" in "The Episodes from Lenau's Faust."

The Philadelphia Orchestra was at its best when playing the beautifully blended "Liebesfrühling," the lights and shades of the overture being exquisitely intoned.



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century.—Sevcik

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The Brahms symphony and especially the fourth movement, allegretto grazioso, quasi andantino, was played very well indeed. Max Schillings' symphonic prologue to Sophocles' "Oedipus Rex" closed the evening's entertainment.

Press comments:

New York "Herald": "Brilliantly from the outset marked his treatment of it and won him a real ovation from the house. His touch proved remarkably crisp and firm, his fingers wonderfully fleet, his pedaling judicious and his notions of phrasing generally excellent."

New York "Times": "He has a crisp and brilliant touch, remarkable facility and fleetness of technique—though this is not altogether flawless—and much strength of finger and arm. He knows how to make all these things count for the utmost; and his performance of the concerto was imposing. His delivery of the prelude of the opening movement, with its suggestion of Bach, was emphatic. There was grace in the scherzo, and the tarantelle of the last movement, which he took at a great speed, was brilliant."

New York "Tribune": "In Mr. Rubinstein's performance there was an exhibition of amazing digital skill. His fingers flew with lightning speed over the keyboard and bounded with marvellous elasticity from the keys to the scherzo."

New York "Press": "A few bars only were needed to show that there was a boy of unusual gifts. His confident attack; his round, full tone; the massive, yet delicate beauty of his touch stamped him at once as a born virtuoso. The impression grew stronger as he played on. In spite of many an objectionable feature in his performance, the impression remained that Rubinstein had all the essentials that go to the making of a great pianist. He has magnetism in plenty; he has temperament to an excess; he has musical grasp and remarkable technical capacity."

PLAYED IN MEMORY OF THEODORE THOMAS

CHICAGO ORCHESTRA REPEATS ITS
MEMORIAL CONCERT OF A
YEAR AGO.

Beethoven's "Eroica," Wagner's "An Weber's Grabe," and the Albert Chorale by Brass Choir, the Principal Offerings.

CHICAGO, Jan. 6.—The Thomas Orchestra paid tribute to the memory of its late leader, Theodore Thomas, yesterday afternoon in Orchestra Hall. It was the first anniversary of the death of Mr. Thomas, and both the Orchestral Association and the Orchestra members realized the fitness of devoting the concerts of the week to the memory of him who had been so vital a force in establishing and maintaining the organization. It was an afternoon of music worthy of the character of the man who for half a century had stood for all that was best in the art he served.

Mr. Stock had chosen the same selections played at the memorial concert a year ago, the only additions being the "Passacaglia" in C minor of Bach for organ, and the Wagner "An Weber's Grabe," arranged for instruments, harp and kettle-drums, and Beethoven's "Eroica" was given in its entirety of four movements instead of only the first two movements. The Albert chorale was blown by the brass choir immediately after the "Passacaglia," and the Siegfried funeral march from "The Goetterdaemmerung," Strauss' "Tod und Verklärung," followed "An Weber's Grabe."

The orchestra was in its finest form and played in a faultless manner with superb technique and splendid intonation. Siegfried's funeral march was played with tonal magnificence and dramatic impressiveness rarely heard. Neither Mr. Stock nor his men have ever done better work. The same programme was repeated tonight.

ENGAGED

Boston Symphony Orchestra—5 times.
Pittsburg Orchestra—1 twice.
Philadelphia Orchestra—3 times.
Cincinnati Orchestra—Twice.
Metropolitan Opera House.
Recitals—New York (8), Chicago (6), Boston (4), Toronto (2), Montreal (2), Ottawa (2), St. Paul, Providence, Baltimore, Washington, Indianapolis, Louisville and leading American cities.

GRAND OPERA FAVORITE HERE TO TEACH SINGING

MME. GERSTER, FAMOUS PRIMA DONNA,
ONCE MORE A RESIDENT OF AMERICA.

An event in the history of musical affairs of New York City is the arrival of Mme. Etelka Gerster, who was, to her operatic generation, what Sembrich is to ours. Mme. Gerster came from her school in Berlin to teach the art of song, for ten weeks, to the advanced pupils of the New Institute of Musical Art.



MME. ETELKA GERSTER.

This former Prima Donna has Returned to New York, and will teach Singing at the Institute of Musical Art.

(Photo. by Mora, New York.)

The older generation will well remember her *Gilda*, *Rosina*, *Mignon* and *Marguerite*. In her heyday Mme. Gerster had not only a voice that was marked in its sympathetic quality and brilliancy of color, but she possessed a most fascinating personality and a stage manner and presence that were captivating. At that time she was stricken with a disease that, it was feared, would end in her death, and in going to Europe she hoped to regain her health.

SCHULZ QUARTET CONCERT.

First Recital in New York Proves Interesting Musical Function.

The Leo Schulz Quartet gave its first subscription concert on Jan. 8 at Knabe Hall, New York, the programme consisting entirely of novelties, two stringed quartets by Stenhammar and Glazounow and a sonata for piano and violin by Louis Victor Saar. The quartet played splendidly and elicited unstinted applause from the interested audience.

The Saar concerto played by Morris Kaufman, first violin, and Mr. Saar at the piano, was warmly received. It is a work of considerable merit, vigorous and spirited throughout. There is much melodious inspiration and it should prove the most popular work which Mr. Saar has yet composed.

The quartet did its best work in the Glazounow number, which is rather conventional and bears none of the fantastic earmarks of the modern Russian music.

Miss Anna Jewell, the New York pianist, is to be the soloist at the reception and concert of the Woman's Philharmonic Society, January 20, at the Waldorf-Astoria, New York. I. Moskowitz, the Polish violinist, will assist. Miss Jewell is also to play at Carnegie Chamber Music Hall January 31, when nine-year-old Meyer Wadler, violinist, will make his debut in the Vieuxtemps ballade and polonaise.

Though her life was spared, her marvellous voice was all but sacrificed. Somewhat later, after she had taken a long rest, it was announced that Mme. Gerster had recovered her voice and would again appear before the public. She was heard in a concert at the Metropolitan Opera House in New York, and in anticipation of a revival of her former performances, the big auditorium was packed to the last seat. A scene extraordinary and pathetic ensued when the famous diva had finished singing "Una voce poco fa," from "The Barber of Seville"—one of her most brilliant arias in the old days. It was clear that her voice was a mere echo of its former self.

Mme. Gerster comes here, not to sing, however, but to show others the way, for it is by solicitation of Frank Damrosch, managing director of the New Institute of Musical Art, which James J. Loeb founded and endowed with half a million dollars in memory of his wife, that she has consented to again take an active part in the local realm of music. Mme. Gerster will take charge of the study of operatic singing at this institution.

Though her charming personality is still evident, there is a considerable change in the former prima donna's appearance. Her hair is gray and her figure has filled out, but she looks happy, and her smile is most winning. This is what she said as she stepped off the Holland-American liner Statendam, January 3:

"I am very happy to get back to New York again, though with its tall skyscrapers it looks like a different city from the one I left. It was chiefly for my regard for the name of Damrosch that I was induced to come. I retain very affectionate recollections of Dr. Leopold Damrosch, for whom I sang at a great musical festival he conducted in the Seventh Regiment Armory long ago.

"The Institute of Musical Art, I think, will fill a great want in America, as it will give her in music what her many American students go to Europe to acquire. There are so many American girls going about over there without proper guidance as to their musical education. In Berlin they wander from one teacher to another, and in this way often miss what they should learn. I hope to get my pupils here to take their studies as earnestly and seriously as have my pupils in Berlin."

Mme. Gerster was born in upper Hungary. Joseph Hellmesberger, the Vienna conductor, became interested in her voice, and she moved to Vienna and was taught there by Mme. Marchesi. Her debut was at Venice as *Gilda* in "Rigoletto." At Berlin, in 1877, she sang "Lucia di Lammermoor," and from that time her career was a series of successes until her retirement. In 1896 Mme. Gerster went to live in Berlin.

"Les Saltimbanques."

NEW ORLEANS, Jan. 1.—A new light opera, "Les Saltimbanques," was produced here last night for the first time by the French Opera Company and scored an undoubted success. The music is melodious, and the comedy element of the story genuinely humorous. There are three fine ballets to lend picturesqueness to the scene.

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CAMPANARI'S MUSIC FOUND IN JUNK HEAP

OTHERWISE RUSSIAN SYMPHONY
CONCERT MIGHT HAVE BEEN
A FAILURE.

Timely Discovery of Rare Musical Texts in Canal Street Merchant's Rubbish Heap Saved Conductor Altschuler from an Embarrassing Situation.

What promised to be a serious embarrassment to the recent concert of the Russian Symphony Orchestra in Carnegie Hall was averted by the timely discovery, by a Canal Street junk dealer, of a full set of parts for Tchaikowsky's "Tolantie" and "Pique Dame." The scores were found in the bottom of an old discarded trunk full of music, which the junk dealer had bought from a discounted tenor ten years ago.

Signor Campanari had been engaged to sing the two arias, and Modest Altschuler, conductor of the orchestra, had agreed to furnish the scores, which he ordered from Russia. The delay in transportation from the Continent, caused by the prevailing insurrection, soon made it evident that the scores would not reach New York in time to be of value, and Mr. Altschuler immediately set about to find duplicate copies in New York. The closest sort of search among musicians and music stores failed to bring forth the desired music, and Signor Campanari, who was anxious to rehearse his part, began to get impatient. Finally, when the prospects of getting the music were darkest, the singer declared that he must cancel his engagement.

All that could be found was a German text set to the piano, and it was impossible to find any one who was willing to take the task of arranging the music from this source.

Opportunately, the Canal Street junk dealer, whose name has been forgotten in the rush of events, remembered the old trunk in which the music was stored, and hearing of the predicament in which the musicians were placed, dug through the pile of rubbish to see if he could not realize a substantial compensation by relieving the situation. Surely enough, in the heap were the articles sought, and when the dealer showed them to Mr. Altschuler he was liberally rewarded, and Signor Campanari was so delighted by the find that he immediately told the conductor that he would fulfil his engagement.

PEOPLE'S CONCERTS POPULAR.

Leopold Kramer and Cecil Fanning
Heard in Indianapolis.

INDIANAPOLIS, Ind., Jan. 9.—The third concert under the auspices of the People's Concert Association attracted popular interest last night in Caleb Mills' Hall, this city. Leopold Kramer, violinist and concert master of the Theodore Thomas Orchestra, and Cecil Fanning, barytone, were the soloists. Mrs. Frank T. Edenharter played with Mr. Kramer in the Rubinstein "Sonata in G major," and acted as his accompanist in his solos. The programme was as follows:

First movement of "G Major Sonata" Rubinstein
Wolfram's "First Song in Singers' Contest" (Tannhauser) Wagner
"Vision Fugitive" (Herodiade) Massenet
"Infelice" (Ernani) Verdi
"Romanze" Beethoven
"Abendlied" Schumann
"Perpetuum Mobile" Ries
"Verborghenheit" Wolf
"Traum Durch Die Daemmerung" Strauss
"Haiden Roeslein" Schubert
"Will Niemand Singen" Hildach
"Wiegenlied" Nesvera
"Serenade" Pierne
"Humoreske" Dvorak
"An Old English Love Song" Allitsen
"My Ain Folk" Lemon
"May Day" Walther
Prize song, "Meistersinger" Wagner-Wilhelmj
"Gypsy Dance" Nachez

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JESSIE SHAY
PIANIST

ADDRESS
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NEW YORK

JEANNE FRANKO, VIOLINISTE: HER ART, HERSELF, HER AIMS DECLARES THAT NO WOMAN MUSICIAN SHOULD MARRY UNLESS SHE MARRIES A MUSICIAN.

Sister of Nahan and Sam Franko Says Americans Lack Musical Temperament—Is
an Optimist and Has Proved it by Deeds—Asserts that Strauss is "Awful."

We debated the weather question, pro and con.

"Do you think," I asked, "that a musical career should interfere with matrimony?"

It was a question with Macchiavellian possibilities attached, but Jeanne Franko, the violin virtuoso, answered it in kind.

"I do not," she said. "A mere career, even though attained by hard work and by the sweat of one's brow, should never interfere with matters of such great importance as matrimony."



JEANNE FRANKO.

This Admirable Violiniste is a Sister of Nahan and Sam Franko, the New York Conductors, and is not Excelled by them in Artistic Talent.

Miss Franko is a person of strong individuality who has opinions of her own. While she does not force them upon anybody, nor express them to hurt the feelings of others, she stands by her mental guns to the last. She is a most womanly woman, of a charming personality, of an evidently artistic temperament, high strung, and of tremendous physical activity.

"I do not think," she continued, "that any artiste should marry. She especially ought not to marry an American business man, for the latter is so essentially materialistic as to make it impossible for the artist wife to live in the atmosphere so necessary to a successful career. If a woman musician must marry, let her marry a musician. They can be just as happy, and there is the possibility that they may not be jealous of each other's work."

"Are you not a bit pessimistic?" I asked guardedly—it does not pay to ask too pointed questions of a woman with a mentality like Miss Franko's.

"I pessimistic?" laughed Miss Franko. "Everything but that, or I would not be here to-day. Three years ago the doctors operated on my arm and when they were finished, it was completely paralyzed. Had I been pessimistic, do you think I could have worked two years incessantly, with the patience of a Job, where I could have brought the arm back to a point where I can use it as of old? You know I can play the piano as well as I do the violin, and when I found that my left arm was paralyzed, I lifted my hand to the keyboard of the piano and with my right hand raised each finger and in that way managed to regain control of the dormant muscles. Then after a while, I began to

play the violin again. Is that the work of a pessimist?"

"Granted that you are optimistic, does not the spirit of optimism prevalent in the American nation, as a nation, interfere with its musical spirit—its emotional powers?"

"The average American lacks emotion to a deplorable degree, and I find that among my pupils, while all of them attain a greater or less degree of technique, only those of foreign descent, especially German or Jewish, ever reach a stage of musical excellence which would justify them in playing in public. The American lacks heart, lacks perseverance in practicing; lacks that inborn something which no one can define, but which is indispensable to the making of the great artist. This is not said in any hostile spirit, but is merely a statement of fact."

"Do you think the violin a suitable instrument for a woman—I mean from a purely physical view-point?"

"Most assuredly. There are to-day more women violinists before the public than men, and they do not compare at all badly with the sterner sex. Of course, a woman must have a certain amount of physical strength in her forearm and fingers to produce tone and to be perfect in technique, but I believe that this is not an insurmountable obstacle to the average woman."

"And yourself—how did you become proficient in both the piano and violin?"

"I will answer your question by making a further confession. I can play the viola as well as I can the other two instruments. I began to learn the piano and violin on the same day, when I was nine years old. There were eleven of us children—ten are still living—and we were all musical and my parents thought it advisable for me to learn two instruments. Constant practice made me what I am to-day, and constant hard work and more practice will, I hope, improve me still further in the years to come."

"I think that every musician should know several instruments. Let me give you an illustration. When I receive a new composition for the violin, I first sit down at the piano and play it. I enter into the spirit of the composer and then I take my violin and play it far better than if I had studied it note by note on the latter instrument first."

"I made my debut as a pianiste first in Steinway Hall, New York City, and later as a violiniste. Then I went to Paris, studied, became a member of the St. Cecile Quartet and was asked to play the viola. I had never touched the instrument, although one of my brothers owns what is said to be the finest viola in the world. In four weeks I mastered the instrument, and strange to say, found that after I had played on it for some time, I could produce a much broader and more powerful tone on the violin than before."

Just at this point, Miss Franko's iconoclastic spirit asserted itself, and she discussed the contemporary masters of the violin unreservedly and to the point. Not a team of horses could drag from me the charmingly frank expression, but she certainly did say that ——— was undoubtedly the master of all master violinists, and that ——— lacked in temperament; that ——— was not quite so good as ———. You can fill in the blank spaces to suit yourself, but rest assured that Miss Franko said nothing which would have hurt the feelings of any player she mentioned.

"I think that Richard Strauss is awful—dreadful, from a musical viewpoint," continued Miss Franko. "Do you know, when my brother's musicians play one of his compositions, they grow careless, for they claim it makes no difference whether they play a wrong note or not, as not even the critics can tell the difference. Beethoven is still my favorite, for I am a believer in the beautiful in music, rather than the ponderous in orchestration."

To her many admirers, it will be good news to learn that she will give a violin recital within the next few weeks. Among American violinists, there is none with more earnestness of purpose, with more talent nor one who is more deserving of further success than the charming sister of Nahan and Sam Franko.



Minnie COONS Pianiste

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SOCIETY HEARS NEW OPERETTA SONG

"ON THE FENCE" PRODUCED AT
THE BERKELEY LYCEUM,
NEW YORK.

Book by Doris Francklyn and Music by Walter R. Cowles, Both Good—Authoress's Mother Gives Reception After Performance.

BERKELEY LYCEUM, NEW YORK CITY, Jan. 5.—"On the Fence," a comic opera by Miss Doris Francklyn; music by Walter R. Cowles. The cast:

Eileen Miss Marion Stevenson
A City Lover Thomas Achelis
A Country Lover Francis H. Markoe, Jr.

For a benefit of the St. Mary's Hospital for Crippled Children, at the Berkeley Lyceum Theatre to-night, "On the Fence," a one-act comic opera by Miss Francklyn, with music by Mr. Cowles, was produced in a manner which made a most favorable impression, so far as both the book and the music were concerned. Marion Stevenson was as pretty as a picture and sang delightfully, and Thomas Achelis and Francis H. Markoe, Jr., both did capital. "Mrs. Shrimper's Boarders," a two act farce, followed the operetta.

After the performance Mrs. Charles G. Francklyn gave a tea at Sherry's for her daughter, Miss Francklyn, the authoress of the plays, to which many who had witnessed the production were invited.

In the audience were Mrs. Charles H. Baldwin, Mrs. Cadwalader Jones, Mrs. Arthur Welman, Mrs. James B. Townsend, the Misses Gilbert, Mrs. Herman Vogel, Mr. and Mrs. Frank S. Witherbee, Mrs. H. Rieman Duval, Mrs. James M. Varum, Mrs. E. Tiffany Dyer, Miss De Baril, Mrs. John J. Wyson, Miss Clementine Furniss, Mrs. John E. Zimmerman, Mr. and Mrs. Howland Davis, Mrs. Westervelt, Mrs. J. Russell Soley, Miss Soley, Mrs. Howard Dickinson, Mrs. Spotswood Schenck, Mrs. Richard Irvin, Mrs. Elbridge T. Gerry, the Misses Gerry, Mrs. Frederick Sheldon, Mr. and Mrs. E. N. Taler, Mrs. Henry L. Burnett, Mr. and Mrs. William Alexander, Mrs. Frank Lazarus, Mrs. Howard H. Henry, Mrs. W. Rogers Morgan, Miss Morgan, Mrs. James B. Haggin, Mrs. Arthur Iselin, Miss Edyth Deacon, Mrs. Henry G. Piffard, Mrs. Edward A. Wickes, Mrs. Gilbert E. Jones, Mrs. John M. Bowers, Mrs. J. Muhlenberg Bailey, George C. Munzig and Henry and Edgar Burnett.

WINNIPEG SINGERS GIVE

GAUL'S "TEN VIRGINS."

Chorus Under Direction of Mr. Moncrieff Does Good Work.

WINNIPEG, Can., Jan. 2.—"The Ten Virgins," the cantata written by Alfred R. Gaul, well known as the composer of "The Holy City," given last season under Mr. Moncrieff's direction, received its initial Winnipeg rendering last night at Augustine Church.

The soloists were Miss Mawhinney, Mrs. Counsell, Glen Hall, of New York, and Rhys Thomas. Miss Mawhinney, soprano, sang with good effect the solo arranged for the hymn, "Sun of My Soul." Mrs. Counsell sang with exquisite pathos and feeling. Rhys Thomas, barytone, took the part of the narrator, which has the major portion of the solo work, and interpreted this character most acceptably.

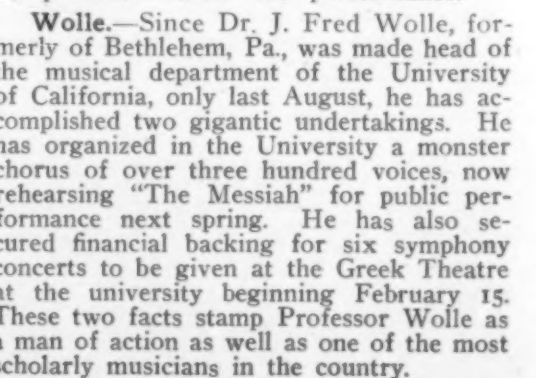
J. W. Matthews gave invaluable support at the organ.

The names of those participating in the chorus are as follows:

Sopranos—Mrs. J. Barkwell, Mrs. C. S. Campbell, Mrs. W. H. Moise, Mrs. R. S. Smith, Miss M. C. Blyth, Miss I. Curle, Miss T. Fraser, Miss A. C. Hogg, Miss J. Jackson, Miss G. Lockhart, Miss E. Penrose, Miss M. Ross, Miss M. Thomson.
Altos—Mrs. J. W. Beckett, Mrs. A. G. McArthur, Mrs. W. Scott, Miss C. Barbour, Miss E. Carley, Miss J. Hill, Miss N. W. Kaye, Miss M. MacArthur, Miss L. McDonald.

Tenors—James Birch, G. B. Corke, T. Ellingham, J. Forbes, R. Hamilton, A. T. Kinnaird, G. McGhie, P. McPherson, W. W. Robson, T. G. Russell, J. H. Saul, R. S. Smith.

Bassos—J. W. Beckett, George M. Bull, R. Cameron, J. Donnelly, J. G. Grant, H. H. Hinch, J. Horne, W. D. Love, A. Matheson, A. G. McArthur, A. C. McDonald, J. W. McDonald, H. A. Moat.



CONRIED SIGNS NEW METROPOLITAN LEASE

GETS NEW YORK OPERA HOUSE FOR THREE YEARS AFTER END OF PRESENT TERM.

Makes Arrangement So as to be Able to Obtain Munich Stage Manager and Singers for Wagner Operas.

Heinrich Conried has signed a new lease of the Metropolitan Opera House to date from the expiration of his present one, two years hence, and to run for three years.

Under ordinary circumstances, Mr. Conried would have waited until the expiration of his first term of five years before suggesting a second contract had it not been for certain conditions in reference to the performances of Wagner operas to be given next year.

The impresario is anxious to engage some of the noted Wagnerian singers of Germany. They are under contract with their own opera houses and will not come here for a short season. If Mr. Conried is able to offer them long contracts—that is to say from four to five years—he will be able to secure the sort of talent he desires.

Then Anton Fuchs, the noted Wagner stage manager of the Prinz Regent Theater in Munich, is to be re-engaged, and he will not come except for a long period.

Henry Wolfsohn Not the First.

WASHINGTON, D. C., January 5, 1906.

Editor MUSICAL AMERICA:

I was much interested in reading your editorial last week stating that Henry Wolfsohn had arranged that, at all recitals given under his management in New York, students would receive tickets at reduced rates. You intimated, in your editorial, that this was the first time an arrangement of this character had been made in America.

I have the deepest admiration for Henry Wolfsohn, whom I know personally as a friend and in a business way, but I beg to state that the genial Henry is *not* the first manager in America to institute this rule. During this season, through the efforts of the writer and business manager of the Washington College of Music, the students of this institution have been receiving tickets for every musical event in the city at a reduced rate, excepting for the concerts of the Boston Symphony Orchestra and a few concerts managed by an individual manager here.

I simply make this correction and add that the college is doing what other institutions of similar character are not doing in this country, namely, giving a series of free musicals to its students, at a heavy expense, every week. This is simply the commencement of the ambition of the writer, to eventually found in this country and in the capital city of the nation the first college of music for free musical education in America.

Very truly yours,

SYDNEY LLOYD WRIGHTSON,
President & Director Washington College
of Music, Washington, D. C.

Nahan Franko's Retort.

Nahan Franko, one of the conductors at the Metropolitan Opera House, and who has long been known to music-lovers of this city and country as a violinist of the first rank as well as a musician of exceptional ability and talent, was recently scored in letters to the New York "Times" for failing to do justice to Gounod and the public.

Thereupon, Mr. Franko, who has a sharp pen, addressed the following letter:

To the Editor of the New York "Times":

After having been complimented by your critic upon the way in which I had conducted at last Wednesday's performance of "Faust," I read this morning, with much interest, two ferocious, but remarkable, anonymous letters in the "Times" attacking me for my failure to do justice to Gounod and the public. Although I have lived for more than a quarter of a century in the shadow of such great musicians as Theodore Thomas, Dr. Leopold Damrosch, Anton Seidl, Hans Richter, Felix Mottl, Dr. Muck, Hans von Bulow, Mancinelli, Arditi and others, I am modest enough to be willing to learn. If my anonymous traducers will favor me with their names, addresses and terms for tuition I shall be deeply indebted to them.

NAHAN FRANKO.

Ferdinand Torriani, the celebrated vocal teacher, offers an unusual opportunity to a young lady accompanist desiring to study and cultivate her voice. In exchange for her services he will give her a free scholarship. Signor Torriani can be addressed or seen at his studio, 489 Fifth avenue, New York.

A NIGHT WITH JOHN PHILIP SOUSA DEBUT OF THE

MARUM QUARTET

NEW ORGANIZATION SHOWS HIGH STANDARDS AND ARTISTIC DISTINCTION.

Each of Its Members an Accomplished Musician—Giere Quartet Well Chosen and Beautifully Interpreted.

COOPER UNION HALL, New York, Jan. 4.—First concert of the first season of the Marum Quartet, consisting of Ludwig Marum, first violin; Michel Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, cello. August Fraemcke assisting at the piano. The programme:—Quartet, Op. 64, No. 3, B flat major. Haydn Sonata, Op. 100, G major. Dvorak (For Piano and Violin) Quartet, Op. 2, A major. Giere (First time in America)

The first public performance of the Marum Quartet showed that the musical life of New York has received a welcome addition. The new organization, led by Mr. Marum, a violinist of high attainments, plays with a distinction not to be denied. Its ensemble is good, and in intonation, phrasing, and richness of tone, each instrument came fully up to the requirements of a high grade body of musicians. While there may be some imperfections in its playing at times, it was clearly to be seen at the first concert that each member of the quartet is an artist, while the admirable quality of the programme showed the high standard which has been adopted.

The closing number was an exquisite composition, full of melody, presented in such a manner as to afford many delicate contrasts between the parts, and bringing to the surface the best qualities of each player. The good judgment shown in selecting so interesting a work, entirely new to the public, leads to the expectation that the Marum Quartet has much in store at its future concerts for lovers of high-class music.

Its next concert, January 18, is to be a Tchaikowsky evening. Probably there is no quartet in the country more in sympathy with the spirit of the Russian composer, and better fitted to give a programme made up entirely of his works.

MME. SEMBRICH PRESENTED WITH LOVING CUP

Takes Part in Recital to Aid Music School Settlement.

Mme. Marcella Sembrich, assisted by M. Giliert and Raoul Pugno, gave a recital in the studio of A. A. Anderson, January 4, in New York, for the benefit of the Music School Settlement, 55 East Third street.

The settlement school has for its object the furtherance of musical education among the children of the East Side. They are to be kept out of the sweat-shops, where many of their parents are employed, and are to be taught to play upon musical instruments, and to learn the value of the better things in life to elevate them from their present surroundings. The concert in which the distinguished musicians took part, netted about \$2,500 for the fund.

Just before the affair came to a close, a handsome loving cup, filled with lilies of the valley, was presented to Mme. Sembrich by the women of the concert committee. A reception followed the presentation.

The numbers of Mme. Sembrich, who was in splendid voice, included "Batti-Batti," from "Don Juan"; songs by Purcell, Schubert, Schumann, and Richard Strauss, and with M. Giliert she sang the duo from "Don Juan," "La Ci Darem."

The directors of the Music School Settlement are: Mrs. Robert Abbe, Mrs. Henry A. Alexander, Mrs. A. A. Anderson, Christine V. Baker, Mildred Barnes, Katherine Barney, Marion Bourne, Mrs. John Crosby Brown, Mrs. Paul D. Cravath, Mrs. Charles H. Ditson, Helen Dunham, Mrs. H. Harkness Flagler, Mrs. Frederick Trevor Hill, Mrs. Adolph Lewisoohn, Mrs. Howard Mansfield, Florence H. Matthews, Mrs. George L. Nichols, Mrs. Trenor L. Park, Laura J. Post, Mrs. Ralph Pulitzer, Florence H. Rhett, Mrs. Rudolph C. Schirmer, Mrs. Arthur H. Scribner, Mrs. George R. Sheldon, Mrs. Samuel Untermyer, Mrs. Frederick T. Van Buren, Mrs. H. Montague Vickers, Florence Wardwell, Mrs. Francis L. Wellman, Mrs. C. C. Worthington.

The Adele Margulies Trio give their second chamber music concert to-night (Jan. 13) in Mendelssohn Hall, New York, playing a programme of Mozart, Strauss and Dvorak.



JOHN PHILIP SOUSA.

The Great Bandmaster Gave a Concert in the Immense Hippodrome in New York last Sunday night, the Unrestrained Enthusiasm of the Audience Showing his Popularity to be as Great as Ever.

Sunday night! The electric lights blaze from the Hippodrome. It is nearly eight o'clock. Crowds are coming from all directions. What can attract so many people half an hour before the performance is announced?

It is going to be a "Sousa" night!

If you are an old-timer in New York you realize from the crowd which pours in before the performance begins, from the people struggling to get tickets at the box office, that whoever is giving that performance must have a strong hold on the public, for it is only five or six of the great stars of the opera who can attract such an eager crowd of well-dressed, intelligent people.

The immense auditorium fills up rapidly, so that by the time the orchestra is seated and John Philip Sousa walks on the stage, with his step as jaunty as ever, the upper part of the house is jammed and there is barely a vacant place in the orchestra below.

The great bandmaster bears his years well. His beard is a little more closely trimmed, here and there a few gray hairs, while a little bald spot begins to show on top of the head—otherwise the years have dealt kindly with him.

The band strikes up Verdi's Overture to "Aroldo," one of the earlier numbers of the great composer—which is not particularly interesting—and so, the audience applauds only in an amiable and kindly way.

The overture over, Sousa swings into "El Capitan," one of his old-time marches, which goes with a rush and a bang. At the end the applause is deafening.

Another march, "Silverheels," follows as an encore to the encore. It is very evident that the audience has come, not to hear Mr. Verdi or Mr. Anybody else, but to hear and to see Sousa, with his mannerisms and his peculiarities.

What a splendid organization he has! How finely they play together. What a magnificent attack, what smoothness, what dash! Surely there is no such military band in the whole world as John Philip Sousa has under his baton to-day!

Now comes Herbert L. Clarke, the cornetist, with a solo, "Bride of the Waves," and is heartily cheered. He is evidently a strong favorite.

A Suite, by Sousa, follows. It is also well received.

Then a dainty little lady, Miss Elizabeth

Schiller, prettily dressed, walks upon the stage and sings a soprano solo from Sousa's opera, "The Bride Elect." She has a nice, light voice, is well trained. She pleases.

Some roses are handed her over the footlights, and she sings an encore, after which the first part of the concert comes to an end with an Irish Rhapsody, by Stanford, distinguished musician and professor of composition at the Royal College of Music in London, England, which is just a little beyond the taste of the audience, but is well played—so well, indeed, that it brings up as an encore Sousa's "Stars and Stripes," with its dramatic climax of fife and drums, and the audience is in an uproar.

The second part begins with Rubinstein's "Toreador et Andalouse," from the "Bal Costume," which is an orchestral setting of a piece originally composed for four hands at the piano. There is plenty of life and go to it. Chabrier's new "Marche Joyeuse" follows, which, while pretty and well played, does not particularly please, though it serves as a splendid offset to Sousa's own "Semper Fidelis," which he composed years ago and which is now the Official March Past of the United States Marine Corps, of which Sousa was for years bandmaster.

When the drums and trumpets come forward to play the finale of the march, the house rises at the popular bandmaster and literally gives him an ovation.

A man behind me is so worked up that, in typical American style, he exclaims: "Heesallright!" With many Americans this expression is the highest form of approval of which they are capable.

A sweet violinist, Miss Jeannette Powers, now follows, playing "Geloso's" "Caprice Slave." She is so nervous that the instrument is almost shaken out of her hands; nevertheless, she pleases, and plays Schubert's Serenade as an encore, with a good deal of taste and feeling, though she interpolates some runs which are not in character with the composition and do not improve it.

The concert comes to a triumphant close with the band playing "Plantation Songs and Dances," by Clarke.

The entertainment has just taken two hours. It began on time to the minute; was carried through with an elan and spirit characteristic of Sousa to-day, which shows that he understands his public and that he is not alone the "March King," but the "King of Bandmasters," who has won a place in the popular affection never before secured by any other man, living or dead, in this country!

John C. Fremont

ANITA RIO SEEKS OPERATIC LAURELS

DISTINGUISHED CONCERT SINGER WILL GO ABROAD AFTER HER PRESENT TOUR

Has Remarkable Record in Oratorio Work, Having Appeared in 106 Cities in One Season.—Her Splendid Equipment for the New Field She Is About to Enter.

After five years of successful concert and oratorio work, Anita Rio, whose name is too well known in musical circles throughout the country to need further qualification, will, with the completion of this season, devote all her time to grand opera. She left New York January 5 on her last concert tour preparatory to entering the new field she has chosen.

In many ways it will be no great departure for her. She has sung nearly all the standard operas in concert form with choral societies in every representative city of America, and is so familiar with the scores that she is well equipped for the work before her. One of the most remarkable features about her singing is her phenomenal ability to memorize. It is not usual for vocalists to attempt, without the book, even so familiar a work as Handel's "Messiah," yet Mme. Rio, with an apparent delight in performing feats of memory, can throw her entire self into the interpretation of it with positive freedom from the restraints of the printed and very complicated orchestration.

The distinguishing characteristic of her voice is its lyrical quality, which is reflected in a beauty of tone and a sweetness of expression that make her essentially an artiste. Despite the soft flexibility of her voice, it by no means lacks the power nor strength necessary for the interpretation of dramatic roles.

Mme. Rio is of European birth. Her father was German and her mother was French, and yet she must be known as an American singer. While still a child she was brought from abroad to California, afterwards coming to New York, where she began her vocal studies with J. Armour Galloway, who has since been her instructor and who is now her manager. Thoroughly versed in Italian, French and German, she will be able to pursue her operatic career without having to devote herself to mastering the linguistic restrictions of the roles which will be entrusted to her.

While the present tour will be her last in purely concert work for a number of years to come, Mme. Rio has an ambition to make a name for herself in the world of foreign opera, which will eventually make a return to America highly acceptable to her many appreciative friends throughout the country. Physically, she is well adapted for the strenuous life of touring. Last season her itinerary included performances in 106 cities—a record perhaps unprecedented in the American concert field. With this splendid equipment for the work she is about to enter, it is little wonder that much is expected of her by those who have watched with interest her remarkable development as a vocalist during the last five years.

Discerning critics have said good things about Mme. Rio's performance. Here are a few excerpts taken from representative papers:

Boston "Evening Transcript": "Miss Anita Rio, soprano, made an instant success, and left a deep and abiding impression of her exquisitely perfect vocalization. It is rare that so deliciously sympathetic and beautiful a natural voice is united with so much technical culture and artistic finesse for the management of it. Miss Rio seems to be simply perfect at all points, and has her wonderful organ so well in hand that it seems at times that it were a silver trumpet, thrusting forth her tones with exactly the amount of force and color required, as completely under her control as if she were but playing with lips upon the mouthpiece and fingers upon the stops of the instrument."

New York "Herald": "Miss Rio has always at different appearances proven her claim as an artist, but last night she seemed exceptionally happily disposed. Her voice is wonderfully clear and pure, and her production and marvelous legato were worthy of great praise. She achieved an immense success with her audience."

New York "Evening Post": "Anita Rio, the soprano, was heard at her very best in an aria by Mendelssohn and songs by Strauss, Becker, Dvorak and Willeby, singing the latter's 'Sweet of the Year' in an exquisite manner. She revealed a voice of marvelous beauty, over which she seems to have complete control. She displayed a temperament and musical intelligence of the highest order. Miss Rio scored a success de beauté."

Washington "Post": "Miss Rio made the distinct hit of the night. Leo Stern's waltz song was never heard here with such brilliant effect. Miss Rio's voice seems to have no limit, both as to power and quality. Her singing is a perfect lesson in tone production. She sings high D as easily as she takes a medium tone, and it is a pure, beautiful tone, without any suggestion of a screech. So great was her success after the aria that her audience would hardly allow her to leave the stage. She is a brilliant artist."

Philadelphia "Public Ledger": "The success of the evening was due to the singing of Anita Rio. Her voice is one of rare brilliancy and power. She sang the 'Messiah' without score and with an authority that was electrifying. As an example of pure singing one will never hear anything more lovely than her rendition of 'I Know That My Redeemer Liveth.'"

St. Paul "Globe": "Miss Rio sings as if it were a great pleasure for her to do so. In the 'Inflammatus,' from the 'Stabat Mater,' her great voice triumphantly dominated the full chorus and the orchestra. At the conclusion of this number the singer received a tremendous ovation."

RETURNS FROM CONCERT TOUR.

Cincinnati Symphony Orchestra Has Given Successful Concerts in Toledo, Detroit and Elsewhere.

CINCINNATI, Jan. 6.—The Cincinnati Symphony Orchestra returned last week from the second trip of the season, during which concerts were given in Toledo, Detroit and way points. The Toledo concert was a morning affair at the Conservatory of Music, and the audience was composed of the most enthusiastic music devotees in the city. The Schubert Symphony in C, which was played at the second local concert, was on the program, and the Toledo critics declare that Mr. Van der Stucken gave a truly wonderful reading of this great work.

The Massenet Suite, "Les Erinnyes," was greatly appreciated also, and Carlo Fischer, principal cellist of the orchestra, who played the incidental solo in the "Scène Religieuse," enjoyed special mention for his "warm and delicious tone, great sureness and adequate technique." The admirable work of the horns was also commented upon.

In Detroit the orchestra played under the auspices of the Detroit Orchestral Association.

This association is giving a series of orchestral concerts, including one by the Boston Symphony, one by the New York Philharmonic, two by the Pittsburgh Orchestra and two by the Cincinnati Symphony Orchestra. It is gratifying to know that the concert under Mr. Van der Stucken's baton was received with marked appreciation, many critics declaring that the Cincinnati Symphony Orchestra is truly entitled to rank among the great orchestras in America.

Mr. Olk was soloist at the Detroit concert, and gave "La Fee d'Amour," by Raff, with masterful skill. The orchestra will play in Detroit again in March.

OPERA IN PHILADELPHIA.

"Haensel und Gretel" and "Siegfried" Please Quaker City.

PHILADELPHIA, Jan. 9.—"Haensel und Gretel" was given Thursday afternoon in the Academy of Music and the small chorus, which appears only in the last act, and which requires only about twenty singers, was made up of the members of the School of Opera, the regular chorus having been out on strike.

The performance of "Siegfried," by the Conried opera forces here to-day was an event of the musical season. It was the consensus of opinion that the production eclipsed any interpretation of that charming presentation, ever given here. Lillian Nordica had the soprano role; Louise Homer was Erda, and Belle Alten was the Stimme des Waldvogels. The men in the cast included Knotte, Goritz and Reiss.

PLAYS BEFORE VASSAR ALUMNI.

Minnie Coons Principal Soloist at Concert Given in the Hotel Astor.

Miss Minnie Coons, the pianiste, was the principal soloist at the musicale of the Vassar Students' Aid Society, held at the Hotel Astor, New York City, January 6. She played a number of selections, and from the flattering reception accorded her by the audience it was evident that she acquitted herself most creditably. The other soloist was Cecelia Bradford, violiniste.

The meeting was held to raise \$1,600 which the New York branch of the Vassar Society gives annually toward the education of eight New York girls who get scholarships at Vassar.

Miss Coons opens a concert tour on the 17th of this month at Wilkes-Barre, Pa., playing at Scranton on the 18th.

Townsend H. Fellows will give a song recital at the Waldorf-Astoria, New York, February 5. Works of an American composer will be represented in the programme, who will assist at the piano.

A lecture on the "National and Historical Songs of France" was given under the auspices of the "Alliance Francaise" at Witherspoon Hall, Philadelphia, on Monday by Julien Tiersot, the French composer and litterateur.

REISENAUER IN BOSTON.

Pianist Gives Powerful Interpretation of Schubert's Great "Wanderer" Fantasia.

BOSTON, Mass., Jan. 4.—What was perhaps the largest piano recital audience of the season, heard Alfred Reisenauer's performance yesterday afternoon in Jordan Hall. Despite some misunderstanding as to the time of the recital and the programme to be rendered, Mr. Reisenauer aroused deep appreciation of his playing. His interpretation of the great "Wanderer" fantasia of Schubert's, evoked unstinted applause. Other numbers that were favorably received were the Chopin B minor Sonata, the Beethoven Polonaise and the Paganini-Liszt etude.

Press comments: Boston "Herald": "Mr. Reisenauer is a pianist of much more than ordinary ability. He is one of the old guard that acknowledged Liszt as their leader. He has a breadth, a sweep, a horizon, an objective force that we miss in many of the younger analytical, 'intimate' and 'intellectual' pianists now so highly esteemed by some."

Boston "Transcript": "Mr. Reisenauer is the pianist of full-blooded eloquence, the pianist who is a man of mental force and strong, clear feeling, before he is a musician or a virtuoso. By such eloquence and such masculine traits he transformed a programme yesterday that, to read, seemed hackneyed and that was unpromising even where it was not trite. His is technical mastery that has risen gradually through full power to high eloquence."

NEW MUSICAL ART SOCIETY.

Mme. Bouton and Albert Taylor Perform at Its Debut.

HIGH SCHOOL HALL, Springfield, Mass., Jan. 10.—Concert of Musical Art Society.

The new Musical Art Society of this city made its debut to-night in the High School Hall, when Mme. Isabelle Bouton, contralto, and Albert Taylor, cellist, formerly of this city, were presented in an interesting programme.

Mme. Bouton was formerly identified with the Metropolitan Opera House forces in New York, but this year she has devoted all her time to concert and oratorio work. She will be heard later with the Boston Symphony Orchestra. Mr. Taylor has studied in Leipzig and Berlin and his performance to-night was received enthusiastically.

Rogers Delights Montreal Club with Schumann Song Cycle.

MONTREAL, Jan. 4.—The Ladies' Morning Musical Club were treated to a fine recital by the well-known singer, Francis Rogers, this morning. For the first time in its history this organization, which has brought a large number of artists to Montreal and helped to develop the musical taste of the city, engaged an outside artist for the exclusive benefit of its members.

Mr. Day Gives Organ Recital.

H. Brooks Day, organist and choirmaster of St. Luke's Church, Brooklyn, gave an organ recital there on Wednesday evening, January 10, with the assistance of Charles Stuart Phillips, tenor.

An interesting programme was presented at the concert given by the faculty of the Zellman Conservatory of Music in Ellerslie Hall, 80 West One Hundred and Twenty-sixth street, New York, January 10. The performers, among whom were Victor Kuzdo, a Hungarian violinist, and Michael Boni, a French pianist, were assisted by the Conservatory Orchestra and Cantata Singing Society.

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How Grand Opera Without a Chorus Could Be Made Possible.—Cartoon by Mayer in "New York Times."

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ANTON SEIDL URN DEDICATED

BEAUTIFUL TRIBUTES PAID TO THE MEMORY OF THE LATE CONDUCTOR

A memorial service was held at Steinway Hall, New York, on Tuesday morning to dedicate the marble urn containing the ashes of Anton Seidl.

Richard Watson Gilder presented the urn to Mrs. Seidl on behalf of the committee. Mrs. Seidl, who was in deep mourning, sat in the centre of a group of her husband's old friends and admirers. Mr. Gilder's words were:—

"I am asked by the committee of the ladies having charge of the subscription for the urn in which are to repose the ashes of a great musician, now to transfer and give to you this beautiful work of the sculptor's art. It has been fashioned, truly as a labor of love, by one of the most accomplished and poetic of the sculptors of our day, and it is to serve as an appropriate and everlasting memorial of one of the greatest music masters of our time. There go with this memorial admiration and love for the high and noble art of music, and love and gratitude for the master, too early removed, who in the old world and the new brought freshly and powerfully to the minds and hearts, to the comprehension and intense enjoyment, of a multitude of music lovers—through what has been well called his creative interpretations, the wonderful creations of the chief of all the composers of the nineteenth century. In this memorial one high art responds to and does homage to another, in that brotherhood of the arts, in which Anton Seidl believed."

Miss Natalie Curtis then delivered the following memorial tribute to the late conductor:—

"I speak to-day for the younger generation, for us whose musical rearing was beneath Anton Seidl's baton, and whose altars were lit by Seidl's torch. To the loyal and loving wife of the master we offer, in memory of him, our wreath of living flowers—flowers of gratitude and of inspiration, whose seeds were planted in our young lives by the great musician's hand."

"We all know how for seven years Seidl lived in Bayreuth as Wagner's chosen assistant and secretary, a member of the Wagner household. During that time Wagner was at work upon Parsifal, and Seidl lived daily in the atmosphere of artistic creation, copying orchestral parts, correcting proof-sheets, till the music of Parsifal became like the very blood in his veins. Then was he chosen by the master to preach the Wagnerian gospel in foreign lands. Throughout Italy and Germany he went with the traveling Wagner theatre, and then in 1885 he was called to this country, whither he had felt strangely drawn from the first. Thus here in America it became our privilege to receive Wagner's message from the lips of a chosen disciple."

"In thinking of Seidl's broad activities among us, we are apt to feel that he belongs to America, for he is indeed a part of the history of music in this country. Yet across the sea another land called Seidl her own child. In the last year of his life, Bayreuth reclaimed him; Seidl lifted his baton for the first time in the festival-theatre in the summer of 1897. As we look back, the mission of the great conductor's life seems all complete,—to plant in a new country the seeds of the new art, and then in the harvest-time to return to the home of his inspiration, there to sound the closing cadence of his life with the last notes of Parsifal, 'Erlesung dem Erleser.'"

"I was a student in Bayreuth at the time of Seidl's coming. As such it was my privilege to attend the preparations at the theatre, and I knew with what interest Seidl's first rehearsal was awaited. Though as a young man he had been assistant kapellmeister behind the scenes, he had never before conducted in Bayreuth. We may well imagine what it meant to him to stand in that sacred spot, and, as it were, unveil the Grail. His triumph was complete; artists, chorus, conductors, orchestras, critics, all were unanimous in their praise of him. "Seidl's return to Bayreuth was like the homecoming of a son. In the Wagner household it was said, after his first performance, 'Parsifal has been given as the master would have wished it.' And again, 'It was beautiful indeed that Seidl was worthy to take the Parsifal in his pure hands and give it back to us as he had received it from his master.'"

"It was characteristic of Seidl that, during the long intermissions between the acts, the many friends who looked for the conductor in the restaurants or on the plaza

sought him vainly. From three o'clock in the afternoon till after ten at night Seidl remained in the darkened theatre, except on rare occasions when, during an intermission, he stole out unobserved for a lonely stroll in the woods. When questioned, his answer was simply, 'I do not wish to be drawn out of the work.' To Seidl, the conducting of Wagner was a consecrated task."

"At the close of the first performance of Parsifal, we waited for Seidl at the doorway that led from the orchestra. We were eager to tell him of his triumph, but when at last he came, the rapt and tear-stained face silenced us. We knew that he had, indeed, beheld the Grail,—he had been in that other world where ordinary mortals may not enter,—for the key to the portal is genius. Seidl's loyal concert-master, Carlos Hasselbrink, who had been first violin to many great orchestral leaders, said, 'Between Seidl and other conductors there is a dividing line. On the one side is talent, on the other genius.' Said Schumann, 'Talent labors, genius creates.' And Seidl was a creator. Beneath his hand music lived; his baton swayed the souls of men."

"Seidl had the true attributes of genius. The trivialities of life were not for him. His personality was all-pervading in its silent power. Even though he spoke little, no one could be unconscious of his presence. His very silence was eloquent of self-mastery and poise. As he ruled himself, so he ruled others. Through his magnetic force and will men played as though inspired, and listeners and musicians alike were welded into one response. Can such force ever die? No,—no force is lost out of nature, only the form of activity changes. Even as beneath Seidl's wakening hand the orchestra, a glowing sea of sound, gave forth in music, life, so now wherever there is thought of Seidl, whether in memory or in aspiration, we seem to hear again his message, music—life."

During the service Armin Schoote rendered on the organ Beethoven's Funeral March and his own arrangement of a Vieuxtemps "Reverie."

The women who raised the subscription for the urn were Mrs. Walston H. Brown, Mrs. Robert G. Ingersoll, Mrs. William Loomis, Mrs. Charles E. Manniere, Mrs. Charles H. Ditson, Mrs. R. W. Gilder, Miss Lucia Purdy and Mrs. Gilbert E. Jones.

George Gray Barnard, sculptor of the urn, gave his work as a tribute to the genius of Anton Seidl. It is cut in ovoid form from a block of white marble and stands on a roughly hewn base. Two figures on one side represent the mystery of life, while on the other the two figures are symbolic of music.

Mme. Nordica, who made her first appearance as Isolde under the baton of Seidl and studied other Wagner roles with him, came to inspect the urn before the ceremonies began. About the urn were laurel wreaths from Mrs. Loomis, Mrs. Seidl and Mrs. Ingersoll.

The urn will be permanently placed in the Fresh Pond Cemetery, Long Island.

BAGBY MUSICALES RESUMED.

Second Series of Morning Concerts Begun with Sembrich and Grimson the Soloists.

The second series of Bagby musical mornings at the Waldorf-Astoria, New York City, was begun on January 9, the soloists being Mme. Sembrich and Samuel Grimson, violinist, with Isidore Luckstone at the piano.

Mme. Sembrich, who was in fine voice, sang "Ernani Involami," from "Ernani," the Strauss waltz, "Voce din Primavera," and a group of songs by Hahn, Schubert, Schumann and Parker, receiving great applause.

Mr. Grimson, who has sympathy and technique, played Hungarian dances by Brahms, and compositions of Lalo, Bach, Handel, Sarasate and Dvorak.

In the audience were the Viscountess Maitland, Mrs. Whitelaw Reid, Mrs. Charles H. Marshall, Mrs. Goodhue Livingston, Miss Emily Trevor, Miss Gwendolyn Burden, Miss Cornelia Robb, Mrs. Frank S. Witherbee, Mrs. Henry Meyer Johnson, Mrs. Henry Phipps, Mrs. Bradley Martin, Jr., Mrs. W. Watts Sherman, the Misses Sherman, Mrs. John E. Parsons, the Misses Parsons, Mrs. William M. Kingsland, Mrs. Charles E. Winthrop, Miss Augusta Bliss, Mrs. John Clinton Gray, Mrs. F. Dana Winslow, Count de Laugier Villars, Miss Leary, Mrs. W. Rathbone Bacon, Mrs. Jose Aymar, Mrs. Arthur Welman, Mrs. William Schall, Jr.; Mrs. Holbrook Curtis, Mrs. John C. Wilmerding, Mrs. James Roosevelt, Mrs. John H. Davis, Mrs. Ansel Phelps, Mrs. Gouverneur Kortright, Mrs. Charles A. Childs, Mrs. Frederic R. Coudert, Jr., and Mrs. John J. Mason.

MONTREAL BASSO MAKES DEBUT IN FRANCE

SONORITY OF HIS SINGING IN "LA JUIVE" PRAISED BY THE CRITICS

MONTPELLIER, FRANCE, Dec. 25.—The operatic season here so far has been very brilliant, a few changes only being effected in the personnel of the company. The latest addition to the troupe is Edmund Burke, of Montreal, Canada. His debut



EDMUND BURKE.

During his four years' study in Europe this Montreal Singer has won some fame as an operatic basso.

(Photo. by Wm. Notman & Son, Montreal.)

in "La Juive," by Halevy, was an important event. His voice is a basse noble. Besides the above named opera, Edmund Burke has sung, to date, in Verdi's "Rigoletto," Rossini's "William Tell" and Gounod's "Romeo and Juliet."

"L'Appel au Peuple" had the following: "Mr. Burke made his debut in 'La Juive' and produced a very favorable impression. He possesses a fine voice of deep register."

"La Soiree Theatrale" said: "In 'La Juive' we had the pleasure of appreciating a young debutant, Mr. Burke. His voice has a splendid range and great sonority. He interpreted in a brilliant manner the role of Cardinal Brogni, the cavatine in the first act being specially well sung, as was also the duet with Eleazer in the fourth act."

A few days later the same paper again praised the Canadian artist in the following terms: "Mr. Burke interested the public once more last night in 'Romeo and Juliet.' In the role of Brother Laurent, this young singer showed his beautiful voice to great advantage; his playing presages a comedian of remarkable merit."

Edmund Burke has been educated in an excellent school, having had among his masters M. Duvernoy and M. Lherie, both of the Conservatoire, Paris. He has been four years away from Canada.

Before he went to Europe Edmund Burke spent a few summers in New York City studying with F. E. Bristol. The photograph herewith reproduced was taken while he followed the courses in the McGill University, and is Mr. Burke's latest portrait.

A brother of his, Louis, twenty-one years of age, took a vocal scholarship last fall in the McGill Conservatorium of Music.

New Cantata by Blind Musician.

PHILADELPHIA, Jan. 8.—"The Nativity," a cantata written by Adam Geibel, a blind musician of this city, was given in the First Methodist Episcopal Church of Germantown yesterday. The theme treated is the "Life of Christ." The music is melodious and flowing.

German Barytone Heard in East Orange.

EAST ORANGE, N. J., Jan. 10.—Dr. Rudolf Proell, barytone of the Frankfurt Opera, Frankfurt-on-Main, Germany, and royal court singer to the King of Wurtemberg, sang several solos in French, German and Italian at the concert of the men's bible class of Calvary Episcopal Church, in this city last night.

ELSON'S Music Dictionary

By LOUIS C. ELSON

Professor of Theory of Music at the New England Conservatory of Music

Ever since Tinctor, about 1475, wrote the first music dictionary, there has been an endless succession of books dealing with musical definitions. This is but natural and proper, since the musical art is constantly changing. A music dictionary, unless frequently revised, easily drops behind the times.

There are no obsolete terms in Elson's Music Dictionary, but every necessary word is included, with its pronunciation. By pronunciation is meant a phonetic spelling in the English language, not merely accent marks. This applies as well to composers' names; for instance, Rachmaninoff—Rachh-mahn-nee-noff.

In addition to 289 pages containing the definitions and pronunciations of all the terms and signs that are used in modern music, are the following:

Rules for pronouncing Italian, German and French.

A list of popular errors and doubtful terms in music.

A list of prominent foreign composers, artists, etc., with their chief works, the pronunciation of their names, and the date of their birth and death.

A short vocabulary of English musical terms with their Italian equivalents.

The rules for pronunciation will enable the student to pronounce not only the musical terms, but every word in either of the three languages.

Such terms as "Pitch," "Sonata," "Temperament," "Turn," "Scale," "Organ," "Notation," "Form," "Key," etc., are explained at length. In some cases from three to four pages are devoted to a single word. On important subjects full bibliographical references are given.

The book comprises 306 pages and is bound in serviceable cloth covers.
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ORIGINAL CARMEN DEAD IN PARIS

MME. GALLI-MARIE, FAMED AS
SINGER IN FRENCH OPERA,
PASSES AWAY.

Created Title Role in Bizet's Work on March 3
1875—Opera Fell Flat and Composer Became
Victim of Cheap Wits.

PARIS, Jan. 1.—Mme. Galli-Marie, the first woman to sing "Carmen," died here last week in her sixty-fifth year. She was one of the most popular singers of her day, and universal regret was expressed when she had to retire from the lyric stage in 1885. She reappeared, the shadow of her former self, at the Bernhardt Theatre in December, 1890, for the performance organized by the director of the "Gaulois" to raise funds for Bizet's monument. She sang in "Carmen" with M. Jean de Reszke, M. Lasalle, and Mme. Melba, but broke down in the second act and had to leave the stage.

Mme. Galli-Marie was born in Paris in 1840, and studied under her father, the tenor, Marie de l'Isle. She was only eighteen when she made her first appearance before the public in the Grand Theater of Strasbourg. Thence she went to Toulouse, Lisbon and Rouen. At the latter place she scored early triumphs in the Italian repertory, and particularly Donizetti's "Favorita." A great triumph was scored by Galli-Marie in the year 1866, when she sang in the "Mignon" of Ambroise Thomas. Two years later she left the Opera Comique to go on tour, returning for the rehearsals of Bizet's "Carmen." In this she appeared on the memorable evening of March 3, 1875. Just in the same way as did Gounod's undying "Faust," Bizet's now favorite and profitable "Carmen" fell flat on the first night. Three months later Bizet died, and it took the Paris public eight years to make up their minds about "Carmen."

A \$20,000 CONCERT.

Novel Benefit To Be Given for German Actor.

Through the sympathy of opera and other artists for a German actor in straitened circumstances, far away from his home, there has been planned one of the most remarkable concerts ever given in New York to take place in Liederkrantz Hall, January 21, and the rates of the artists who will appear are computed at upward of \$20,000.

Fritz Hitzgrath will be the recipient of this unusual honor. He has been for many years a well-known member of the Irving Place Theatre, and, because of an illness with which he was stricken early this season, he has been confined to the German Hospital. His desire to return to Germany has awakened the attention of some of his fellow countrymen, who have devised this novel method of helping him to realize his ambition.

Among the Metropolitan artists who have offered to perform for his benefit are: Edyth Walker, Olive Fremstad, Marie Rappold, Bella Alten, Marion Weed, Burgstaller, Knote, von Rooy, Dippel, Goritz, Mulhmann, Blass, and Albert Reiss, and Conductors Herz and Franko.

MARIE HALL FINDS A STRADIVARIUS.

Property of Miss M. F. Smith, of New York, for Whose Father It Was Bought by Louis Spohr.

Marie Hall, the English violiniste, has discovered what she and others think is a genuine Stradivarius. It has been in the possession of a New York City family for more than fifty years and at Miss Hall's request the instrument was taken from its box and played by her.

The present owner is Miss M. F. Smith, and while Miss Smith does not need to sell the heirloom, her artistic instincts demand that it should be put to the right use by the right artist.

Miss Hall found that the instrument has the Stradivarius model, but lacks the bevel of the Strad. Miss Smith, however, explains that the bevel was all removed some years ago because part of it was dropping off.

Miss Smith, who has a music studio opposite the Waldorf-Astoria, is a daughter of Williamson Smith, a wealthy Englishman known as a patron of music. Telling of the history of the instrument she said: "I am certain it is a Stradivarius, because it was bought for my father by Louis Spohr. My father often played upon it, accompanying Jenny Lind in singing. Since his death, it has been regarded as an heirloom which could not go out of the family."

"The last time it spoke was about nine years ago, when Wieniawski made it speak. He wanted to buy it then."

"I would be reluctant to part with the instrument, and probably other members of the family would object. But I have been told that such a violin should not remain silent, and I do not feel like taking the responsibility of keeping it so."

REISENAUER IN BALTIMORE.

Plays with the Boston Symphony Orchestra in Monumental City.

BALTIMORE, Jan. 10.—The Boston Symphony Orchestra's concert at the Lyric tonight proved to be a musical event of considerable magnitude, the soloist being Alfred Reisenauer, and the principal offering Elgar's "In the South." The pianist played Weber's "Concertstuck," in F minor, op. 79, brilliantly and with wonderful technique.

The orchestra, in addition to Elgar's composition, played Schumann's Symphony No. 1 in B flat major, op. 38, and Strauss' tone poem, "Till Eulenspiegel's Merry Pranks." Wilhelm Gericke led, as he always does, with intelligence and spirit.

Montreal Musicians Elect Officers.

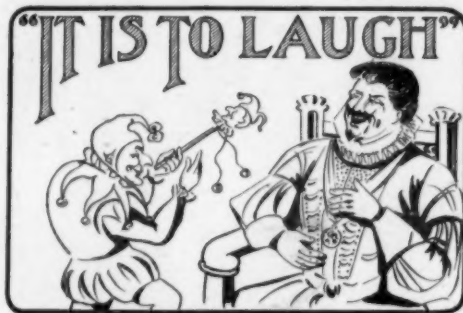
MONTREAL, Jan. 4.—At the last meeting of the Musicians' Benevolent Society, the annual elections were held with the following result: R. Gruenwald, president (re-elected); N. Eichorn, first vice-president; William Sullivan, second vice-president (re-elected); F. Gruenwald, recording secretary (re-elected); Jules Ratto, financial secretary (re-elected); J. A. Boucher, treasurer (re-elected); A. Delcourt, R. McKeown and P. Ratto, finance committee; Charles Morninge, sergeant-at-arms.

"STABAT MATER" IN ALBANY.

Shanna Cumming and Isabella Bouton Heard in Midwinter Concert.

ALBANY, N. Y., Jan. 9.—The fifth midwinter concert of the Albany Musical Association was given here to-night in All Saints' Cathedral. On account of the religious significance of Rossini's "Stabat Mater," which was presented, the clergy co-operated with the association in making the performance a notable one. The soloists were Shanna Cumming, soprano, and Isabella Bouton, contralto, both of whom have sung here before in festivals of the association. Edward P. Johnson was tenor, and T. Daniel sang the basso part. The organ was played by Dr. Percy J. Starnes.

A departure in the business arrangements of this concert was the fact that there was no public sale of tickets—one of the conditions under which the performance was allowed to be given in the church. Tickets were obtained through the associate members of the association and the board of managers.



Grafton—"My son is learning life insurance." Levell—"Who's his Fagin?"—"Puck."

A Kensington undertaker displays this sign: "When all doctors fail, come to me."—"Philadelphia Record."

"They say that poets have to be born," "That's what they say. But I never could understand why."—"Cleveland Plain Dealer."

Mistress (severely)—"How did this fire happen to go out?" New Girl (innocently)—"I guess you forgot to tell me to put coal on."—"New York Weekly."

From a recent examination paper on religious instructions at a boys' school: "Holy matrimony is a divine institution for the provocation of mankind."—"Punch."

"Papa, what is the difference between a grafter and a philanthropist?" "Merely one of years, my son. A man is a grafter before he is sixty and a philanthropist afterwards."—"Life."

"Some folks say de devil is not ez black ez what he's painted." "I know dat; but—may de good Lawd save me fum gittin' up a race problem wid him!"—"Atlanta Constitution."

"Why are you here, my poor man?" asked the prison visitor. "Through no fault of mine, sir," replied the convict. "No?" "No. I ain't had a single chance to break out."—"Philadelphia Press."

Distressed Mother (traveling with a crying baby)—Dear me! I don't know what to do with this child!

Bachelor (in the next seat)—Shall I open the window for you, madam?

SCHUMANN-HEINK WILL GO TO EUROPE.

She Will Return for a Short Visit Next July, Afterward Singing at Bayreuth.

The authoritative announcement is made by Mme. Schumann-Heink that she will sail for Europe as soon as her business matters are settled in this country, and will fill the various concert engagements and special appearances awaiting her there, before returning to America.

She will return only to sing at the Newark, N. J., Saengerfest, July 2 and 3, and will again immediately sail back to Europe, where she will appear as a star in the Bayreuth Festivals.

Michael Kergrize has written two songs which would be attractive to children, "By the Fireside" and "Christmas Morn." They were published in a recent number of the "Golden Age" and are tuneful and well written.

Lady (travelling on an electric railway for the first time)—Conductor, please, which door do I get out by?

Conductor—Whichever you like, mum. The car stops at both ends.—"The Sketch."

"An heiress is rather a contradiction to the usual order of things." "Why so?" "If she wants to save her money, about the last thing she should do is to husband her resources."—"Baltimore American."

No Doubt About It.

The Press Agent—That girl is just full of talent.

The Manager—She must be. I've never seen any come out.

The Discreet Opera Singer.

"Madame, madame," cried the bellboy at the door, "there is a burglar on this floor! Open the window and sing for help!"

The favorite of the opera stage frowned darkly.

"I nevaire sing," she said, "unless I am quite of zee certainty zat I get zee pr-r-ice."

Whereupon she closed her eyes and rolled over for another nap.

Wagner and the Nobleman.

Alfred Reisenauer, the pianist, tells an amusing incident of Wagner's experiences in London. Wagner was requested to be especially amiable to Lord Pitkin, a most unmusical man, but of high social position. In due season the two were presented, and Wagner invited him to his concert at St. James's Hall.

A week or more later the two met at a soiree, and Lord Pitkin seized the first opportunity to congratulate Wagner.

"I was at your entertainment," he said, "and I don't know when I've enjoyed anything more. I laughed till I cried. You are very funny, Herr Wagner."

The company stopped talking, and an amazed look spread over Wagner's face.

"Do you know?" said the affable lord, "it was almost half an hour before I recognized you, with your black face and crinkly hair."

When Lord Pitkin stopped laughing he saw that he was alone in his merriment.

Some one then explained that St. James's Hall consisted of an upper and a lower auditorium, and that his lordship had evidently wandered into the one where a troupe of minstrels were giving a jubilee entertainment.—"Harper's Weekly."

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BURGLARS GIVE NEW YEAR'S CONCERT

"BREAK, BREAK, BREAK" SPLENDIDLY SUNG BY TENOR AND QUARTET.

"Carefully on Tiptoe, Stealing", "What Shall the Harvest Be?" and Other Selections Well Rendered—Some Press Comments.

COUNTY JAIL, White Plains, N. Y., Jan. 2.—Annual concert by the guests of the jail, direction of Sheriff James S. Merrit; soloists, Edward Domaselli (murderer) piccolo; Phil Fornes (burglar tenor); Frank Stevens (second-story man) tenor; Jack Murphy (sneak thief) barytone, and "Horse Car" Becker (burglar) basso. The programme:

"The Rogue's March." Piccolo Solo, Domaselli.

"Break, Break, Break." Solo and Quartet, Fornes and Stevens, Murphy and Becker.

"Carefully on Tiptoe, Stealing." Solo, Frank Stevens.

"What Shall the Harvest Be?" Trio of Burglars.

"Oft in the Stilly Night." Murphy and Chorus.

The first annual concert of the guests of the county at the jail here, was held last evening and proved a great popular success. The programme, arranged by "Horse Car" Becker, burglar, was appropriate to the festive occasion and was well rendered. The "Rogues' March" was played with exquisite feeling and virtuosity by Mr. Domaselli, his piccolo betraying his artistic nature, despite its rather shrill intonation.

The most interesting number on the programme was "Break, Break, Break," tenor solo, splendidly sung by Mr. Fornes, burglar, and a quartet. Another feature was a trio "What Shall the Harvest Be?" done in real Metropolitan Opera house style by a trio of house-breakers.

Press comments:

Sing Sing "Star of Hope":—"Despite their confining occupations the guests of the Westchester County Jail did themselves honor at their annual musical. Mr. Stevens' solo, 'Carefully on Tiptoe Stealing,' was rendered with a verve denoting long experience—vocal of course."

Verona, N. J., Reformatory "News": dom has more stirring music been heard than the 'Rogue's March' by that piccolo virtuoso. Domaselli, who in civic life follows the profession of murder. It was worthy of the occasion and lent tonal eclat to the tout ensemble."

VETERAN CHORISTER HONORED.

Lowell Musical Director Given Purse After Twenty-eight Years of Service.

LOWELL, Mass., Jan. 8.—P. P. Haggerty, for the last twenty-eight years director of singing at the Immaculate Conception Church, was the recipient of a purse of \$100 from the members of the church choir at a banquet given in his honor Wednesday night. Mr. Haggerty has just closed his term as musical director of the church, and it was in remembrance of his many years of service that the dinner was given.

About seventy persons were seated at the banquet table, and many expressions of felicitation were exchanged. Mr. Haggerty has been a resident of this city for sixty-five years.

AN OPERA WITHOUT MUSIC.

Acted by School Girls, With Bloomers and Mustachios.

Leoncavallo's opera, "I Pagliacci," was given in prose, and without music, by young women students of the New York Training School for Teachers, January 7, in Public School No. 159. The leading parts were taken by members of the graduating class, and the young women dressed for the parts when they assumed the male characters. "Gym" bloomers were turned into Italian peasant knickerbockers with no little effect. Black mustachios completed the illusion.

The cast of characters was as follows: Canio, Margaret Killion; Beppa, Janet Crawley; Tonio, Ethel King; Nedda, Sidonia Deutsh; Silvio, Elizabeth Norwood; Villagers, by class members.

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Imparts the old "Bel Canto" physiologically and "de vive voix." The key to æsthetic tone is a true focus and the test thereof lies in the éclat and liquidness of the acute register—the means to attain that end may be called method—and there is only one. References from New York's leading musicians.

AMATEUR ORCHESTRA OF NEW BRUNSWICK, N. J., GIVES A HIGHLY CREDITABLE CONCERT

AIDED BY SOLO SOPRANO AND MIXED CHORUS, IT RENDERS AMBITIOUS PROGRAMME



THE NEW BRUNSWICK AMATEUR ORCHESTRA SOCIETY.

Originally Formed from Pupils of Frank S. Hart, It Has Become a Permanent Institution of the Jersey City.

COLUMBIA HALL, NEW BRUNSWICK, N. J., Jan. 5.—First concert of the third season of the New Brunswick Amateur Orchestral Society; Mary Hissem de Moss, soprano soloist; Charles Henry Hart, conductor. The programme:—
Coronation March.....Edward German
"Miriam's Song of Triumph".....Schubert
"Hear My Prayer".....Mendelssohn
Mazurka, from "Coppelia".....Delibes
"Gallia"Gounod



CHARLES H. HART.

The Conductor of the Orchestral Society has worked zealously to make the Concerts of the Highest Possible Excellence.

The first concert of the third season of the New Brunswick Amateur Orchestral Society, under the leadership of Charles Henry Hart, to-night, was so surprisingly good in all its features as to deserve liberal praise. Not only did the orchestra of forty-eight pieces play in a manner that left little to be desired, even from a professional viewpoint, but the mixed chorus of eighty-two voices sang most intelligently and with great volume of tone.

German's "Coronation March" was played with spirit and good tone. Mr. Hart showed excellent command of the players under him, and used skill and discretion in his reading. "Miriam's Song of Triumph," for soprano solo, chorus and orchestra, which is not child's play for even professionals, was rendered excellently. The Mendelssohn prayer, less robust than the preceding number, showed Miss Hissem de Moss to better advantage, as her voice, which is a lyric soprano of great sweetness, and which she used with skill and intelligence, was scarcely powerful enough in the Schubert number. The mazurka from "Coppelia" was played by the orchestra with a great deal of spirit, but the attack was a trifle too robust, and this exquisite composition would undoubtedly have sounded better had it been treated in a daintier manner, but even as it was, the orchestra was compelled to play it a second time. Gounod's "Gallia," for soprano solo, chorus and orchestra, was also well sung and well played.

The New Brunswick Amateur Orchestral Society owes its genesis and its continued successful existence to the energy and generous enthusiasm of "The Harts," professional musicians who are sufficiently interested in the development of a taste for high class music among New Brunswick's people to be willing to give liberally of their time and their talent to attain this end.

Frank S. Hart has for years been one of the city's leading instructors of violin pupils. The concerts arranged by him from time to time for his pupils proved so successful and attracted such attention, that the suggestion was made that a permanent organization be formed. The hint was acted upon, and thus was born the New Brunswick Amateur Orchestral Society.

The object of the society has been, not to make money, not to exalt any particular individual or coterie of musicians, simply to supply music lovers with an opportunity to secure training and practice in orchestral work. A provision of the constitution is an emphatic prohibition of the taking of professional engagements. Study, not business or profit, is the object of the orchestra's being, and no engagement for pay can be taken. The expenses of the society are met by giving several public concerts during the season.

The officers of the society have been re-elected from year to year. They are: President, Rev. W. W. Knox, pastor of the First Presbyterian Church; vice-president, H. Brewster Willis, superintendent of the Public Schools of Middlesex county; treasurer, Thomas G. Phinny, general manager of the New Brunswick Refrigerating

Company; secretary, Fred. Bruns, Jr.; conductor, Charles H. Hart; concertmaster, Frank S. Hart; manager, Fred. A. Hart.

In such an organization there is usually one dominant personality, upon whose energy and ability depend the smooth working of each plan. In the case of the New Brunswick Amateur Orchestral Society he is Fred. A. Hart, father of the conductor and concert master of the society. He is its business manager, and from the beginning has devoted himself with almost quixotic enthusiasm to the realization of the highest ideals of the organization. He has done some notable work in the theoretical and scientific field of music. One of his achievements was the construction of an organ which showed the different scales, the just scale, the tempered scale and the Pythagorean scale, all so arranged that they could be compared and contrasted, the organ also showing the difference between the sharp of one note and the flat of the next succeeding note. This was presented to the physical laboratory of Rutgers College.

Charles H. Hart, the conductor of the orchestra, has been a musician since he was six years old, when he made the acquaintance of a piano. He is a pupil of Hans T. Seifert, of New York. He is the pianist of the Hart Trio and is the organist and director of the music in the First Reformed Church, of New Brunswick.



FRED. A. HART.

As Business Manager of the Orchestra he has made it Successful in Achieving its Aims.



Albert David Cohn, a sixteen-year-old pianist, gave a recital in Reed Hall, Oakland, Cal., January 9.

Gaul's "Holy City" was sung under the direction of A. B. Repasz at the Memorial Church, in Toledo, January 12.

The soloist at the Aeolian Recital given in Heppes hall, in Philadelphia, January 5, was Elizabeth Signer Doerr, violinist.

The Yale College Musical Organizations were heard in the Board of Trade Auditorium, Columbus, January 1.

Mr. and Mrs. Hiram W. Sibley, of East avenue, Rochester, N. Y., gave a musicale recently in honor of their daughter, Ruth Sibley.

The pupils of Emily L. McCallip, of Columbus, gave a children's concert in the Wilkin-Redman warehouses, Columbus, January 5.

At the last weekly meeting of the Ladies' Friday Musicales, of Jacksonville, Fla., Alison Locke and Ruth Upson were in charge of the programme.

A string trio, composed of Josephine Heinson and Walla and Belle Zeller, gave a recital at the Davis Business College in Toledo, January 9.

Miss Jessie N. MacLachlan, the Scottish vocaliste, was the soloist at the annual entertainment of Clan Frazer, No. 78, in San Francisco, last week.

Mrs. Bessie McTammany Warden and Miss Margaret Dewhurst, pupils of Mrs. H. W. Johnson, were the soloists in Park Church, Worcester, Mass., recently.

Mr. Adolf Glose and Mr. Johannes Mersch gave a joint recital of modern violin and piano sonata at the Friday Morning Music Club, 1710 I street, Washington, recently.

A violin recital was given in Steinway Hall, San Francisco, January 5, by Wenzel Kapta, who was assisted by Mrs. Oscar Mansfeldt, pianiste and Julia Ormay, accompanist.

At the annual election of the Pittsburg Musical Society, Local 60, A. F. and M., held recently, Oscar Radin was elected president. He is the leader of the Belasco Theatre orchestra.

The Women's Musical Club, of Columbus, O., has announced these soloists for its concerts in the near future: Felix Fox, pianist; Reginald Hidden, violinist, and Anita Rio, soprano.

Mr. and Mrs. Gwilym Miles have added a charming prima donna to their popular concert party. The sweet young singer is only seven weeks old, and possesses a lovable, sweet and quiet disposition.

The annual production of the Pi Eta Society of Harvard will be known as "The Girl and the Chauffeur." The book and lyrics are by J. V. Dignowity, '06, and the music by A. T. Davinson, Jr., '06.

The Ogden Crane School of Opera, of New York, under the direction of Mme. Ogden Crane, is rehearsing for a public performance of "Patience," which will be given next month in Carnegie Lyceum.

The first Cincinnati Conservatory of Music chamber concert was given Thursday evening, January 4, with William Kraupner as the soloist, assisted by Bernard Sturm, violinist, and Julius Sturm, 'cellist.

At the first rehearsal of the Norfolk, Conn., Glee Club on Jan. 4, three members were re-instated, and the following new members were elected: J. Searles Pinney, Miss Anna K. Moses, and Miss Katharine Kane.

The directors of the Women's Club, of Brockton, Mass., have elected Mrs. Nellie Evans Packard to conduct the choral society to be formed among members of the organization, and Mrs. Earl P. Blake as pianiste.

An organ recital was given by J. Frank Frysinger, organist of Emmanuel's Church, Hanover, Pa., at Littlestown, Pa., on Monday evening, January 1. Miss Feist, of York, Pa., contributed several soprano selections.

Miss Grace Leigh Scott was the soprano soloist at the Liederkranz concert held in Louisville, Ky., recently. Miss Scott is a graduate of the College of Music of Cincinnati and has a voice culture class at Corydon, Ind.

An attractive programme was given in Worcester, Mass., January 4, at the fourth Ellis concert in Mechanics' Hall. The soloists were Mrs. Rider-Kelsey, soprano; Myron W. Whitney, Jr., basso, and Mme. Olga Samaroff, pianiste.

A recital for the benefit of the First Presbyterian Church, of Orlando, Fla., was given recently in that place by the Misses Peck, of New York City. The programme consisted of vocal solos by Kate Peck and piano solos by Hattie Peck.

"French Composers" was the special subject of the Morning Musicals' recital in the Assembly Hall of the University block in Syracuse, N. Y., last week. The programme was arranged by Mrs. S. Harold Stone and Miss Ethel Lockwood.

Dr. R. A. Heritage, president of the Spokane Musical College, conducted a musical convention held at Sunnyside, Wash., from December 26 to 30. The convention was held under the auspices of the united choirs of that place.

The second of the Hoffman Quartette concerts took place January 2 in Malden, Mass. J. Hoffman, first violin; A. Bak, second violin; K. Kissland, viola; C. Barth, 'cello, composed the quartette, and the assisting artiste was Miss Grace Wethern.

The advanced pupils of the New England Conservatory of Music gave a recital in Jordan Hall, Boston, January 5. The soloists were Annie Woods McLeary, organiste; Lillian Goulston, pianiste; Lulu Blanche Thomas, vocaliste; and Samuel Gorodetzky, violinist.

A musicale and organ recital were given in the rotunda of the Majestic, Broad street, and Girard avenue, Philadelphia, on New Year's Day. The soloists were: Mrs. Hendricks, soprano; Miss J. Koehl, contralto; C. A. Harpman, tenor, and Mr. Henley, basso.

A new musical organization of Philadelphia is the Philomela Quartet, which will be heard in a recital in that city later this month. It is composed of Sara Richards and Julia Robinson, sopranos, and Bertha Brinker and Katharine Rosenkrantz, contraltos.

The music department of the Woman's Club of Portland, Ore., was entertained by the chorus director, Mrs. Hamilton, at the home of Mrs. R. Giltner, 227 Chapman street, recently, and the meeting opened with the usual chorus work, to which about an hour was devoted.

About twenty young women recently took the examination for the position of assistant musical supervisor of the Baltimore public schools. The examination was conducted by Henrietta G. Baker, Supervisor of Music, and Alice Bentley, Supervisor of Music of the schools of Washington, D. C.

Choral societies of Minneapolis, St. Paul and Faribault are to be asked to join with a new choral union formed at La Crosse to give the best oratorios. A committee composed of six representative citizens of the Wisconsin city has been formed to organize a board of directors and plan the association.

Prominent members of the Morning Choral Society, and other organizations looking to the development of the best kinds of music in St. Louis, are commending the plan for a "répertoire class," similar to the Root classes of Chicago, which will be instituted at the Odeon, in Recital Hall, to-day, January 13.

The Sioux Falls, S. D., Choral Society gave selections from "The Messiah" and other works at its annual Christmas concert this year. The soloists being Mrs. John J. Jessup, soprano; William Bernard Thompson, tenor; Mrs. Edith Keller Lillibridge, pianiste, and Walter Howe Jones, organist and conductor.

The Columbia Quartet Club of Washington was recently heard in Baltimore. The club is composed of choir singers of the city, Mrs. Elsie Bond Bischoff, first soprano; Mrs. Adelaide Lynham Humphrey, contralto; Mr. Douglas G. Miller, tenor, and Mr. Herbert Lawson, basso. They are under the direction of Dr. J. W. Bischoff.

At a musicale given under the auspices of the Atlanta Club, of Lynn, Mass., January 9, in aid of philanthropic work, these soloists were heard: Mrs. Grace Bonner Williams, soprano; Willard Flint, basso; Frank Morton, violinist; Carl Webster, 'cellist; Master Leonard Scorgie, boy soprano and Martha Dana Shepard, pianiste and accompanist.

A song recital was given by the pupils of E. D. Keck in the Kountze Memorial Church, Omaha, Neb., January 2. The participants were Alice Cary, Anna Fowler, Lillian McDonald, Marion Hughes, Irene Liddell and Hazel Livingston, Mrs. E. A. Mason, Mrs. J. B. Davis, Mrs. J. S. Swanson, C. S. Francisco, George Long, A. Leslie Dick and Miss Joy Keck, accompanist.

The first regular members' recital of the Women's Music club of Columbus, O., was held in the new Memorial hall January 9. The program was in charge of Mabel Orebaugh, and was presented by Mrs. Grace Hamilton Morrey, piano; Miss Olive Neil, piano; Edith Bratton, violin; Mrs. Theodora Wormley Rogers, soprano; Mrs. Leslie Mithoff, contralto; Margaret Welch, contralto; Franc Ziegler, violin, and Ferd Gardner, 'cello.

The following pupils of Miss M. L. Corcoran took part in a recital given in her studio, 13 Cady street, Rochester, N. Y., recently: Florence Wright, Emily Kingston, Marguerite Collinson, Emily Parrott, Mary McGuire, Edna Rowland, Alice Rowland, Gladys Tilden, Beulah Mitchel, Hazel Forrest, Florence Barry, Agnes Gibson, Loretta Simpson, Nina Meyers, Adele and Alice Maurer, Ferdinand Smith, Raymond Hall and Blanche and Eleanor Corcoran.

Hugo Troetschel gave his one hundred and twenty-third organ recital last Monday evening in the German Evangelical Church, Brooklyn, with the assistance of Miss Annie W. Arthur, soprano. Mr. Troetschel's programme included Bach's prelude and fugue in E flat, arrangements of an allegretto, scherzando by Beethoven, and Shepherd's Lay and Pilgrim's Chorus by Wagner, a new suite for organ by James H. Rogers, in four movements, and other numbers. Miss Arthur sang "My Heart at Thy Sweet Voice," from "Samson et Delila"; Mendelssohn's "First Violin," and "A Resolve," by H. de Fontenailles.

Following is the list of newly elected officers of the Musicians' Protective Association of Scranton, Local 120, American Federation of Labor: President, D. U. Reese; vice-president, E. R. Binal; secretary, Theodore Bauschman; treasurer, William V. Griffiths; sergeant-at-arms, James Norton; executive committee, William Cox, Alfred Goebel, William Jenkins, M. C. Kane, W. D. Langerfeld, M. J. Leonard, M. F. Tighe; examination committee, Joseph Burns, J. J. Harris, Theodore Rennie, John Sheehan, Robert Stenner; trustees, T. A. Burns, Albert Keisling, D. S. Williams; auditing committee, Frank Hetler, M. C. Kane, W. D. Langerfeld.

Mrs. S. McMillan gave a pupils' piano recital on the evening of January 4 in E. Archambault's Music Hall, Montreal. Those who were down on the programme were: Misses Couillard, Lefebvre, Forest, Smith, Fergusson, Leduc, Boisseau, Larsenor, Dubois, Perrault, Larocque, Lepine, Bastian, Caron, Robichaud, Brosseau, Vallee, Beaudry, Labrecque, de Bellefeuille and Mr. Lalonde. Songs were contributed by Misses Schambier, Schetagne, Lafleur, Larocque, Dorval, Geoffrion and Mrs. Duchesne. A string quartet composed of pupils of Jean Drouin, gave an interesting number. The large number of persons present heartily enjoyed the evening.

AMONG OUR MUSICIANS

Miss Osie Baker of Portland, Ore., who has a fine mezzo-soprano voice, is devoting her time principally to the study of Italian operas.

Miss Jessie Thomas, of Cairo, Ill., well-known in St. Louis as a musical critic, has taken charge of the musical column in the Washington "Post."

Miss Clara Drew, formerly of Boston, now in Washington, has been engaged as the contralto soloist in the First Church of Christ, Scientist, of the latter place.

Mrs. Nellie Evans Packard, of Brockton, Mass., has been engaged as director of the Choral Society to be formed from the members of the Woman's Club of that city.

The Misses Kieckhoefer, formerly of Washington, are giving a series of recitals in New York, in connection with W. J. Henderson, Julian Walker, Avery Belvor and Cecil James.

Mrs. James Henderson Allen of Washington, Pa., who, as Miss Bessie Slater had gained a considerable reputation as a pianiste, is the guest, with her husband, of Dr. and Mrs. Smith, of 902 M. Street, Washington.

Eunice St. Clair Martens, a singing teacher of Chicago, has been granted a decree of divorce from Christian F. Martens, who, she said, deserted her to accept a position as music teacher in Indianapolis, Ind.

Mme. Koenig, who has recently returned from France, is at the home of Mr. and Mrs. Edward C. Ellis of Longwood, Mass. Mme. Koenig is a singer of talent and has become associated with the New England Conservatory as instructor.

Miss Daisy Binkley, one of the prominent sopranos of Des Moines, Ia., has signed a three-year contract as the soprano of the Emily A. Watrous Concert Company. Miss Binkley is a product of the music schools of Des Moines.

The soloists of the Harmony Club, of Manila, P. I., which recently sang the Farmer's Mass in B flat, at the Manila Cathedral, were Miss Katherine Black, soprano; Miss Fell, contralto; H. B. Sullivan, tenor, and O. M. Shuman, basso.

Albert Mildenberg, the composer-pianist, announces a series of four Sunday evening concerts in Carnegie Lyceum, during February. An orchestra of sixty pieces will be under the direction of Mr. Mildenberg and Maurice Arnold.

Walter Peck Stanley, the organist and choir-master of the First Church in New Britain, Conn., has terminated his engagement with that church to take an instructorship in the Conservatory of Music at Oberlin, O., where he will give lessons in piano and organ.

Miriam Leslie Hervey, a well known pianiste of Newark, N. J., was married to William Watson Wyckoff, of New York, January 3, in Trinity Church, Newark. Mrs. Wyckoff is the daughter of Daniel E. Hervey, musical editor of the Newark "Sunday Call."

Miss Marjorie Church, a young pianiste of Utica, came to New York, January 2, to spend the winter in study preparatory to going abroad next year. During her concert term in New York last year she interested Mrs. Samuel Untermyer, who in recognition of her talent has offered to make her future education her personal care and expense.

Felix Fowler Weir, a young colored violinist of Milwaukee, gave a concert at St. Mark's African M. E. Church, January 1. Young Weir is said to be the only negro graduate of the Chicago Conservatory of Music, where he won the Marshall Field gold medal, the gold medal for technique, and the diamond medal. He also spent two years in study in Germany. His playing has been greatly praised.

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I. INDIVIDUALS.

Bauer, Harold—New Orleans, Jan. 15; Dallas, Jan. 22.
 Bispham, David—Loudon G. Charlton, manager. New York, Mendelssohn Hall, Jan. 13; Terre Haute, Jan. 16.
 Blauvelt, Lillian—F. C. Whitney, manager. "The Rose of Alhambra." Bloomington, Jan. 13; Wilkes-Barre, Jan. 17; Scranton, Jan. 18.
 Coons, Minnie—Wilkes-Barre, Jan. 17; Scranton, Jan. 18.
 Cunningham, Claude—Washington, Jan. 13; Huntington, W. Va., Jan. 15.
 Dolmetsch, Arnold—Peoria, Jan. 11.
 Dufault, Paul—Fall River, Jan. 16; Willimantic, Conn., Jan. 19.
 Dunham, Barclay—Brooklyn, Jan. 16.
 Gadecki, Johanna—Loudon G. Charlton, manager. Baltimore, Jan. 12; Memphis, Jan. 17; Louisville, Jan. 19; Chattanooga, Jan. 23.
 Gamble, Ernest—Shawnee, O. T., Jan. 13; South McAlistier, I. T., Jan. 15; Denison, Tex., Jan. 16; Benham, Tex., Jan. 17; Paris, Tex., Jan. 18.
 Grasse, Edwin—New York, Mendelssohn Hall, Jan. 25.
 Griener, Karl—Boston, Steinert Hall, Jan. 18.
 Gorgorza, Emile de—Boston, Jan. 14.
 Hess, Willy—New York, Carnegie Hall, with Boston Symphony, Jan. 13; Cambridge, Mass., Jan. 18.
 Hall-Buckhout, Jennie—Yonkers, Jan. 16.
 Hollman, Joseph—New York, Jan. 16.
 Kubelik, Jan—Otto Goerlitz, manager. Pittsburg, Jan. 13; Indianapolis, Jan. 15; Terre Haute, Jan. 16; Fort Wayne, Jan. 18; Cincinnati, Jan. 20; St. Louis, Jan. 21; Madison, Wis., Jan. 22; Grand Rapids, Jan. 23.
 Lhevinne, Josef—Philadelphia, Jan. 16; New London, Conn., Jan. 18.
 Mildenberg, Albert—New York, Carnegie Hall, Jan. 14.
 Nichols, Marie—Loudon G. Charlton, manager. Chicago, Jan. 14; Winnipeg, Jan. 22; Indianapolis, Jan. 29.
 Phillips, Arthur—Brick Church, N. J., Jan. 14.
 Pugno, Raoul—Cincinnati, Jan. 13; Montreal, Jan. 16; New York, Jan. 21.
 Reisenauer, Alfred—Loudon G. Charlton, manager. New York, Jan. 13-16; Washington, Jan. 17; New York, Jan. 19; Denver, Jan. 25.
 Ruegger, Elsa—Loudon G. Charlton, manager. Chicago, Jan. 14; Cleveland, Jan. 18; Winnipeg, Jan. 22.
 Rio, Anita—Chicago, Jan. 15.
 Rogers, Francis—Loudon G. Charlton, manager. Omaha, Jan. 15.
 Rubinstein, Arthur—Baltimore, Lyric Theatre, Jan. 12; Washington, Jan. 18.
 Samaroff, Olga—J. E. Francke, manager. Troy, Jan. 17; Cambridge, Mass., Jan. 18.
 Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
 Sembrich, Marcella—Boston, Symphony Hall, Jan. 13.
 Shay, Jessie—New York, Mendelssohn Hall, with Kaltenborn Quartette, Jan. 18.

II. ORCHESTRAS.

Boston Symphony Orchestra—Brooklyn, Baptist Temple, Jan. 12; New York, Carnegie Hall, Jan. 13; Hartford, Jan. 15; Cambridge, Mass., Jan. 18; Boston, Jan. 20.
 Flonzaley Quartet—New York, Jan. 16-17.
 Kaltenborn Quartet—New York, Jan. 18.
 Kneisel Quartet—Syracuse, Jan. 19.
 Longy Club—Orange, N. J., Music Hall, Jan. 11.
 Margulies, Adele, Trio—New York, Mendelssohn Hall, Jan. 13.
 Mead, Olive, Quartet—Brooklyn, Jan. 18.
 Montreal Symphony Orchestra—Montreal, Jan. 12.
 New York Symphony Orchestra—New York, Carnegie Hall, Jan. 14 and 16 (with Felix Weingartner).
 New York Philharmonic—New York, Carnegie Hall, Jan. 13, 19, 20.
 Philadelphia Orchestra—Wilmington, Del., Jan. 11.
 Pittsburg Orchestra—Pittsburg, Jan. 11; California, Pa., Jan. 14; Buffalo, Jan. 17; Cleveland, Jan. 18.
 Schumann String Quartet—Newark, N. J., Wallace Hall, Jan. 10.
 Sousa's Band—Hartford, Jan. 13.

III. OPERATIC ORGANIZATIONS.

A Society Circus—New York, Hippodrome, indefinitely.
 Babes and the Baron—Shubert Bros., managers. New York, Lyric Theatre, indefinitely.
 Babes in Toyland—Rochester, Jan. 15, 17; Bradford, Pa., Jan. 18; Toledo, Jan. 19, 20.
 English Grand Opera—Henry W. Savage, director. Galveston, Jan. 15; Houston, Jan. 16, 17; San Antonio, Jan. 18, 19; Fort Worth, Jan. 20.
 Fantasia—Shubert Bros., managers. Boston, indefinitely.
 Forty-five Minutes from Broadway—Klaw & Erlanger, managers. New York, Amsterdam Theatre, indefinitely.
 Happyland—Shubert Bros., managers. Chicago, indefinitely.
 Humpty Dumpty—Klaw & Erlanger, managers. Nashville, Jan. 15-20.
 Mexicana—Shubert Bros., managers. Pittsburg, Jan. 15.
 Miss Dolly Dollars—C. B. Dillingham, manager. Washington, to Jan. 13.
 Moonshine—Daniel V. Arthur, manager. Springfield, Mass., Jan. 13.
 Pearl and the Pumpkin—Klaw & Erlanger, managers. Philadelphia, Jan. 15-20.
 Rogers Brothers in Ireland—Klaw & Erlanger, managers. St. Louis, Jan. 15-20.
 Sergeant Brue—C. B. Dillingham, manager. Philadelphia, to Jan. 6.
 The Catch of the Season—Charles Frohman, manager. Boston, Colonial Theatre, Jan. 8-20.
 The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinitely.
 The Ham Tree—Klaw & Erlanger, managers. Chicago, Colonial Theatre, indefinitely.
 The Mayor of Tokio—New York, New York Theatre, indefinitely.
 The Prince of Pilsen—Henry W. Savage, manager. Chicago, Jan. 8-27.
 The Sho-Gun—Henry W. Savage, manager. Winnipeg, Jan. 15-17; Duluth, Jan. 19, 20.
 The Sultan of Sulu—Madison Corey, manager. Indianapolis, Jan. 15-17; Dayton, Jan. 18-20.
 The Yankee Consul—John P. Slocum, manager. Pasadena, Cal., Jan. 15; Redlands, Jan. 16; Santa Diego, Jan. 17; Santa Anna, Jan. 18; Santa Barbara, Jan. 19.
 Twinkl Opera Co.—San Francisco, indefinitely.
 Veronique—Klaw & Erlanger, managers. Washington, Jan. 15-20.
 Woodland—Henry W. Savage, manager. Denver, Jan. 15-20.
 Wonderland—Boston, Jan. 15 to Feb. 3.

DATES AHEAD.

January 13

New York Philharmonic Concert, Carnegie Hall, New York.
 Adele Margulies Trio, Mendelssohn Hall, New York.
 Boston Symphony Concert, Carnegie Hall, New York.
 Marie Hall, recital, Toronto.
 Mme. Sembrich, concert, Symphony Hall, Boston.
 David Bispham, concert, Mendelssohn Hall, New York.
 Sousa, Hartford, Conn.

January 14

New York Symphony Orchestra, Carnegie Hall, New York (afternoon), Felix Weingartner to lead.
 Arion Concert, Arion Hall, New York.
 Eleventh Sunday Chamber Concert, Chickering Hall, Boston.
 Recital by Marie Nichols and Elsa Ruegger, Music Hall, Chicago.
 Pittsburg Orchestra, California, Pa.
 People's Choral Union, Jordan Hall, Boston.
 Albert Mildenberg, recital, New York.

January 15

Kubelik recital, English Opera House, Indianapolis.
 New Haven Oratorio Society, Bruch's "Arminius," New Haven, Conn.
 Anita Rio, song recital, Chicago.
 Marie Hall, violin recital, Ottawa.
 Bagby Musicale, Waldorf-Astoria, New York.
 Claude Cunningham, song recital, Huntington, W. Va.
 Boston Symphony Concert, Hartford, Conn.

January 16

Paul Dufault, song recital, Fall River.
 Reisenauer, recital, Mendelssohn Hall, New York City.
 Flonzaley Quartet, Chamber Music Hall, Carnegie Hall, New York.
 New York Symphony Orchestra, Symphony Hall, Boston.
 Bispham, recital, Mendelssohn Hall, New York.
 Yonkers Choral Society, Yonkers, N. Y.
 Josef Lhevinne, recital, Philadelphia.
 Raoul Pugno, recital, Montreal.

January 17

Mme. Samaroff, piano recital, Troy.
 Pittsburg Orchestra, Buffalo.

Marie Hall, violin recital, Montreal.

Victor Beigel, piano recital, Mendelssohn Hall, New York.
 Flonzaley Quartet, Carnegie Hall, New York.
 Choral Symphony Society, New Orleans.
 Minnie Coons, piano recital, Wilkes-Barre.

January 18

Josef Lhevinne, piano recital, New London, Conn.
 Mme. Samaroff, piano recital, Cambridge, Mass.
 Pittsburg Orchestra, Cleveland.
 Heinrich Meyn, song recital, Mendelssohn Hall, New York (afternoon).
 Kaltenborn Quartet, Mendelssohn Hall, New York (evening).
 Olive Mead Quartet, Association Hall, Brooklyn.
 Claude Cunningham, song recital, Atlanta, Ga.
 Boston Symphony Quartet, Cambridge, Mass.
 New York Symphony Orchestra, Rafael Joseffy, soloist, Symphony Hall, Boston.
 Minnie Coons, piano recital, Scranton, Pa.
 Willy Hess, violin recital, Cambridge, Mass.
 Karl Griener, cello recital, Steinert Hall, Boston.
 Arthur Rubinstein, recital, Washington.

January 19

New York Philharmonic Society, Carnegie Hall, New York.
 Marie Hall, violin recital, Pittsburg.
 Paul Dufault, song recital, Willimantic, Conn.
 Kneisel Quartet, Syracuse.

January 20

New York Philharmonic Society, Carnegie Hall, New York.
 Marie Hall, violin recital, Pittsburg.
 Mme. Samaroff, piano recital, Steinert Hall, Boston.
 Kubelik, recital, Cincinnati.
 Boston Symphony, Boston.

January 21

Metropolitan Opera House, Sunday concert.
 New York Symphony Orchestra, Cincinnati.
 Sunday Chamber Concert, Boston.
 Marie Hall, Raoul Pugno, and Joseph Hollman, Carnegie Hall, N. Y.
 Hadley-Eaton Trio, Chickering Hall, Boston.

January 22

Bagby Musicale, Waldorf-Astoria.
 Ernest Gamble, song recital, Arkadelphia, Ark.
 Longy Club, Potter Hall, Boston.
 New York Symphony Orchestra, Macauley's Theatre, Louisville, Ky.

January 23

Pittsburg Orchestra, Pittsburg.
 Anita Rio, Columbus, Ohio.
 Marie Hall, recital, New York City.
 Kneisel Quartet, Mendelssohn Hall, New York.
 William H. Barber, piano recital, Association Hall, New York.
 Arthur Rubinstein, piano recital, Lyceum Theatre, Buffalo.
 Ernest Gamble, song recital, Shreveport, La.
 New York Symphony Orchestra, Pabst Theatre, Milwaukee.
 Tonkunstler Concert, Assembly Hall, N. Y.
 Sigismund Stojowski, piano recital, Mendelssohn Hall, New York.
 Irish Ladies' Choir, Pittsburg.

January 25

Marie Hall, violin recital, Worcester, Mass.
 Caruso, Bessie Abott and Gerardy, at Perry Belmont's residence, Washington, D. C.
 Edwin Grasse, violin recital, Mendelssohn Hall, New York.
 Ernest Gamble, song recital, Fort Worth, Texas.
 People's Symphony, Cooper Union, New York City.
 Carolyn Louise Willard, piano recital, Galesburg, Ill.

January 26

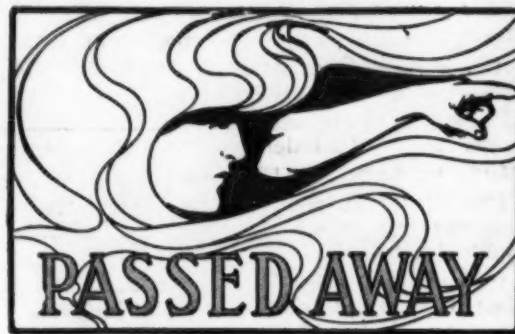
Marie Hall, violin recital, Boston.
 Indianapolis Philharmonic Orchestra, Johannes Miersch, violinist, Indianapolis.
 People's Symphony, Carnegie Hall, New York.
 Montreal Symphony Concert, Montreal.

January 27

Russian Symphony Concert, Carnegie Hall, N. Y.
 Marie Hall, violin recital, Boston.
 Manuscript Society, National Arts Club, New York City.
 Choral Symphony Society, New Orleans.
 Kubelik, recital, Auditorium, Chicago.
 Boston Symphony Concert, Boston.
 Ernest Gamble, song recital, Denton, Texas.

Arkansas Artists in Concerts.

LITTLE ROCK, Ark., Jan. 8.—A ladies' chorus, recently organized by the Musical Coterie of Little Rock, Ark., made its first appearance outside of the private club concerts December 28. The Musical Coterie is now in its thirteenth season, and is doing more conscientious work than ever before in its history. At a concert by Arkansas artists on December 29, it had the assistance of Miss Hineman, pianiste, a pupil of William H. Sherwood; Miss Allen, violiniste, of Arkadelphia, and C. V. Russell, of Lonoke, not to mention the club members who themselves appeared in one of the best-chosen and best-presented programmes ever given in Little Rock.

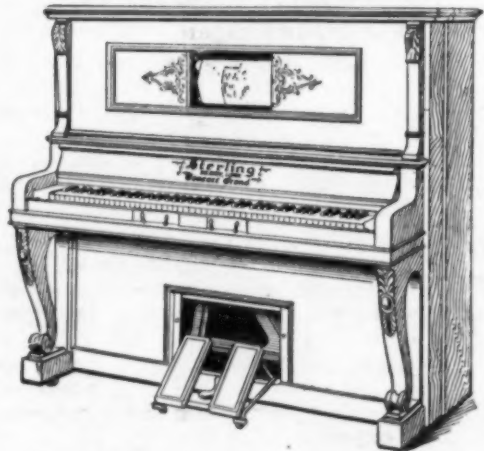


Francis E. Howard, supervisor of music in the Bridgeport, Conn., public schools and choirmaster of St. John's P. E. church, died suddenly at his home January 1. His health had been poor since last summer.

Prof. Clarence Richard Brown, a well-known Southern musician, died at Greensboro, N. C., on December 30. He was forty-four years old and a charter member of the State Normal and Industrial College for Women upon its organization, over twelve years ago, and has been its music instructor from the beginning. His last work was as musical director of the Educational Association, held the past summer at Knoxville. He organized the May Music Festival, which had become a State event in Greensboro each spring.

Prof. John Conrad Engelbrecht, one of the best-known residents of Frederick, Ind., died of a cancer January 6, at the residence of Mrs. Hiram Keefer. He was born in Frederick May 9, 1819. In early life he studied pharmacy, with a view of becoming a surgeon, but later abandoned it and took up music as a profession, in which he was engaged for more than half a century. In 1856 he taught music in Columbia, S. C., and afterward in Virginia. For some years he was organist at the Evangelical Lutheran Church and later of St. John's Catholic Church, Frederick.

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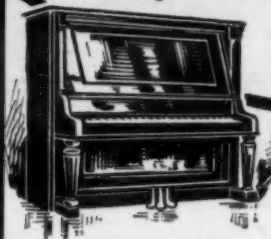
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